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ABSTRACT

GRADES OR AGES: K-12. SUBJECT MATTER: Music. ORGANIZATION AND PHYSICAL APPEARANCE: The guide is divided into four straight-text chapters: elementary music K-6, general music 7-9, secondary choral music 7-12, and instrumental music 4-12. It is printed and staple bound with a paper cover. OBJECTIVES AND ACTIVITIES: The first three chapters on general and choral music contain detailed descriptions of numerous activities in several different categories, such as music reading, rhythms, or listening. Each group of activities is correlated with a short list of attitudinal and behavioral objectives. The fourth chapter contains only general guidelines for an instrumental music program, including suggestions for timing and facilities and appropriate instruments for different grade levels. INSTRUCTIONAL MATERIALS: Materials needed for a group of activities are usually listed after the activity descriptions. In addition, each chapter contains a bibliography of books and periodicals. STUDENT ASSESSMENT: General guidelines for evaluating and reporting students' progress to parents are included in the second and third chapters. (RT)

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A TEACHING GUIDE FOR PUBLIC SCHOOL MUSIC IN OKLAHOMA GRADES K-12

Prepared by

THE STATE MUSIC EDUCATION COMMITTEE

of

THE OKLAHOMA CURRICULUM IMPROVEMENT COMMISSION

William D. Carr, ***Chairman***
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OKLAHOMA STATE DEPARTMENT OF EDUCATION
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1967

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FOREWORD

In the Universal Language of music one may find evidence that the concept of universal brotherhood is not at fault and that the forces uniting us into a worldwide unity are stronger, if given full sway, than the forces of disunity. It has charm to soothe the savage breast and to make us all aware that regardless of race or color we are brothers under the skin.

There is music for every taste—from the classical forms to the latest fad. Children should be taught to appreciate and understand music in its entirety.

This guide has been in preparation over a long period of time. I know something of the labor and dedication that have gone into its production. I feel that the committee is to be congratulated on its fine work. I think it has made a distinct contribution to the field of music education in Oklahoma.

OLIVER HODGE
State Superintendent of Public Instruction

"I must study politics and war that my sons may have liberty to study mathematics and philosophy in order to give their children the right to study painting, poetry, and music."

John Adams
Second President of The United
States of America

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INTRODUCTION AND PHILOSOPHY

A study committee on music education was appointed from the membership of the Oklahoma Music Educator's Association, in January, 1961, to work with and under the sponsorship of the Oklahoma Curriculum Improvement Commission. F. R. Born, Executive Secretary of the Commission gave initial guidance and direction for the study followed by Paul Taylor. Subsequently, Clifford Wright, with the same position and title, participated in the completion of the final product. The committee's responsibility was to develop a curriculum guide which would serve to improve the standards and give direction to the teaching of music in the public schools of Oklahoma.

The guide does not include all the materials for a full course of study. It does present a rather detailed framework of uniform standards in each scholastic area. The areas: Elementary Music K-6, General Music Classes 7-9, Secondary Choral Music 7-12, and Instrumental Music 4-12. The hope is expressed that the guide in the hands of a resourceful teacher will assist in the quality of music taught in the public schools.

As a foundation for its work, the committee adopted the following statement of philosophy:

Wherever mankind has appeared on this earth, in whatever state or condition, a system of music has developed. This appears to be indisputable evidence that music satisfies a universally basic need of humanity—a means for the expression of emotion and feeling; an identification and communication which is spiritual rather than material in nature.

The development of music has paralleled the progress of the culture in which it developed. The music of every age is an expression of eternal truth and beauty couched in the musical language of its time. But David's harp is no longer sufficient as an instrument for expression of the human spirit. The musical heritage which is the birthright of our own children, and which remains as ever a basic need, is vast and complex.

No child is born with any knowledge of the culture of his time. He has to start at the beginning. The body of knowledge which he must encompass just to keep pace is increasing at a fantastic rate. The development of musical skills and the power to use them in daily living must not be curtailed or left to chance.

Every child is born with a capacity of responsiveness to tone and rhythm. The degree of responsiveness may vary, just as children differ in other ways, but it is present in every child. The universally inherent responsiveness, a gift from God to every child, is the matrix of music. It is the source from which comes every benefit which music provides. Every child has the right to expect that this potential power for good will be developed to its full capacity.

These four axiomatic concepts—basic need of the individual growth and development of culture, the necessity for starting at the beginning with each generation, and innate musical responsiveness —form the solid ground upon which music education stands. In their light it is possible to formulate the two broad purposes of music education:

1. To preserve the precious heritage of music as a function force in the lives of children and youth toward the maintenance and enrichment of the cultural life of the community.
2. To develop the innate musical capacities with which every child is endowed.

The realization of these purposes requires a program of music education which will provide for every child the opportunity (1) to become musically literate, (2) to become acquainted with his musical heritage, (3) to develop performance skills to the limit of his capacity, and (4) to achieve expressive beauty in his own performance and perceive it in the performance of others.

Albert H. Fitzgerrel, Chairman,

State Committee for the Improvement of Music Instruction

TO THE ADMINISTRATOR

The school music program in all its ramification needs the serious attention of the school administration. Basic principles and concepts of the administration are important to the program. Supervision is needed, financial support is essential and other areas require close cooperation between the administrator and music teacher.

1. Basic Principles

   a. Music is an essential part of the total curriculum.
   b. Every pupil is to be provided opportunity for music education on every grade level.
   c. Music education should be required through the 8th grade for every pupil, with optional opportunity from 9th through 12th.
   d. Exploitation must be actively resisted and board policies should be developed to support music instructors in resisting such pressures. Educational goals should supersede those emphasizing public presentation which are primarily commercial in nature.

2. Supervision of the Music Program

   a. Regular planning conferences should take place between administrators and music department heads at frequent intervals.
   b. Administrators should be encouraged to visit music classroom periodically in order to inform themselves of progress being made.
   c. When feasible, administrators are urged to accompany music groups appearing outside the school, especially in connection with out of town trips to contests, festivals, and the like.

3. Financial Support

   a. A specific responsibility of the administrator is to ensure adequate financial support of the total music program.
   b. Music instructional and operational expenses normally should be supported by District Funds. It is recognized that community fund raising projects are necessary for accomplishing unusual demands for financial support on occasion.
   c. Budgets should be prepared in advance and expenditures should not be on an expediency basis.
   d. In the case of non-performing music classes, a definite allocation of funds on a per capita basis should be provided annually for each instructional level. Also, provision should be made for suitable supplementary materials.

4. Supplementary Administrative Responsibilities

   a. Administrators should facilitate opportunity to the music staff for attendance at professional improvement clinics and professional meetings to ensure continued growth and modern concepts of instruction and performance.

   b. Administration should recognize that the particular and special requirements of music organizations should be taken into account in the scheduling of classes.

   c. Proper acoustical treatment; practical room layouts; satisfactory library facilities; location of music department with regard to other departments (auditorium, etc.); and a pleasing aesthetic decor in music rooms—are some of the aspects for which administrators are responsible.

   d. Administrators can and should evaluate the credit awarded music in relation to that awarded in other fields at the secondary level.

   e. School administrators are encouraged to recognize the contribution of private music teachers in the community by allowing musically talented students to take private music lessons during school hours. If the private teacher is certified by the State Department of Education, it is further recommended that high school credit be allowed for this private music study. It is also recommended that encouragement be given by the schools to church choir activity in the community.

5. Elementary Music

   a. The Music Teacher.

      (1) It is incumbent upon the state of Oklahoma to provide its children opportunity to achieve a maximum potential in terms of appreciation and understanding of the fine arts.

      (2) Because the formative years of the child in the primary grades represent a period in which he develops lasting attitudes toward music, it is therefore essential that every effort should be made to provide teachers properly trained in music and music education.

      (3) The continuation of the music program in the intermediate grades should be in the hands of a certified music specialist.

   b. Time allotments for instruction.

      (1) There should be a minimum of twenty (20) minutes devoted to music study each day in the primary grades (K-3).

      (2) The intermediate grades (4-6) should spend not less

than 125 minutes per week, organized into 25 minute daily periods.

c. Rooms and equipment. A special room should be devoted to the teaching of music in order that it may contain items of equipment such as piano, phonograph, chalk board lined with music staves, and other items of musical equipment indicated in the elementary section of this report.

6. Secondary Music

a. All music classes should be scheduled regularly as in the other academic subjects.

b. Since many colleges and universities throughout the country are requiring at least one year of theory or harmony for entering music majors, it is recommended that such a course be offered in the junior and/or senior years

c. The enrichment program of the high school should include an elective course in the humanities (music, art, and literature) especially for students who do not participate in performing organizations.

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PART 1

MUSIC IN THE ELEMENTARY SCHOOL

Purpose of Elementary Music Education

The first purpose of music education in the elementary school is to ensure that all children will attain a maximum understanding, enjoyment, personal development, and social development. The objective can be reached through a well planned, coordinated program of instruction.

Secondly, it is to discover, develop, and nurture any potential talent of an artistic nature found in the children whom it serves.

The teacher should strive to develop the full potential of each student in accordance with his ability and his needs.

Instruction should be flexible enough to guarantee a measure of success for every student. It must be recognized that music is an essential part of education.

This guide for the elementary level is organized into five basic activities: Rhythms, Singing, Playing Instruments, Listening, and Creativity. Nevertheless, it must be recognized that day-by-day planning incorporates each of these into a well-rounded instructional program with a varying emphasis given each from time to time depending upon the specific needs of the goals established for a particular lesson. Underlying all these activities is the essential need for the development of musical literacy—the mastery of independent reading skills.

Minimum Time Allotments for Instruction

There should be a minimum of twenty (20) minutes devoted to music study each day in the primary grades (K-3). The intermediate grades (4-6) should spend not less than 125 minutes per week, organized into twenty-five (25) minute daily periods.

Rhythms K-3

"Play in childhood is essentially rhythmic. It progresses from action merely for the sake of being active to movement that is turned to expressive purposes."[1] The feeling of rhythm is a physical feeling and the ideal approach to the study of rhythm is through physical expression. A little child expresses much more of his emotional feeling through body movement than through words.

OBJECTIVES . . . that children

Attain self realization and experience success through the joyous experience of physical response to music which, rightly guided, develops into an understanding of music itself.

Develop a sensitivity to the rhythmic elements in music and develop the ability to respond with appropriate movement, e.g.,

1. Free movement to express the mood of music.
2. Movement that emphasizes structural elements such as phrases that are alike or different, sections that are alike or different.
3. Pantomimic actions that suggest the story element in music.

Improve physical coordination, developing the ability to keep time to music in different ways, e.g.,

1. Using fundamental movements such as skipping, walking, running, bending, stretching, etc.
2. Finding the long and short notes in melodies in such ways as stepping the rhythm of the notes, clapping, etc.

Develop these literacies

1. Feeling for measure accent (the accented count one, the downbeat).
2. Counting and understanding meter (the twos, threes, or fours in the beat of music).
3. Understanding note rhythms: quarter, dotted-quarter, half, whole, and eighth notes and rests.

Learn folk games and dances from different countries; correlate with social studies.

---

[1] Pitts, et al., THE FIRST GRADE BOOK, Ginn, p. xii

THINGS TO DO

Give children many opportunities to feel and respond to music with body movement and with simple rhythm instruments.

LEARN TO KEEP TIME TO MUSIC

1. Emphasize rhythmic activities that use large free body movements.
2. Help children who have difficulty keeping time by teaming them up with children who have a strong rhythmic sense. Have them hold hands with them in a circle or in a line or as partners. The physical contact helps them sense the rhythm. Try these ideas.
   a. Children hold hands in a row or in a circle as they swing or move their arms in a rowing motion.
   b. Children join hand to elbow as they play train with their arms moving together.
   c. Two children play a ringing-rope type of church bell.
   d. Couples facing each other join hands in a push-pull motion.
3. Use fundamental movements such as walking, running, skipping. There should be much of this type of activity with the songs they sing, the recordings they hear, and with the drum beat the teacher improvises. Mother Goose rhymes lend themselves to fundamental movements.

"The Grand Old Duke of York" ..... walking
"O, It's Hippity Hop to Bed" ..... skipping
"Little Jumping Joan" ..... jumping
"To Market, To Market" ..... galloping
"Wee Willie Winkie" ..... running
"Jack Be Nimble" ..... hopping

Fundamental movements most used in keeping time to music include the following: Locomotor movement: walk, run, hop, jump, leap, skip, gallop, slide. Axial movement: swing, sway, rock, pull, push, twist, turn, bend, lift, rise, fall, shake, reach, stretch. Experiment with developing variations of these movements, e.g.,

Walking through the park (lazy, free, easy)
Walking in deep snow (slow, trudging)
Walking in the rain
Walking to the circus (fast, happy)
Walking in church (slow, dignified, quiet)
Walking like high-stepping horses
Walking like frogmen

Have children respond to continuous music involving change from one rhythm to another (walking, skipping, running).

4. Pantomime stories and ideas the music suggests.
   a. Impersonate what the song sings about, such as ducks waddling, bears moving slowly, grandfather clocks ticking, windmills turning, people churning butter, trees swaying in the breeze, flowers opening to the sun.
   b. Do changing actions to suggest the story told in songs such as "Three Little Kittens", and in finger game songs such as "Two Little Black Birds" and "Mother's Knives and Forks".
   c. Do nonsense actions to add spice to songs and dances, actions such as clapping hands, snapping fingers, stamping feet, slapping hips, etc.
5. Create rhythm accompaniment for songs.
   a. Use body sounds such as clapping, snapping, brushing hands together or on desk tops, etc.
   b. Play rhythm instruments to accompany songs. Have children suggest instruments . . . make some
      Nail accompaniment for songs about music boxes
      Oatmeal-box drums for songs about marching
      Rhythm sticks for songs about woodpeckers, clocks or wooden shoes

LEARN TO ANALYZE THE RHYTHMS OF MUSIC, finding the long and short notes.

1. Step the rhythm of songs "by ear", finding the long and short tones by staying on each tone for its relative time value.

"Little Tommy Tucker"

Bow wow wow Whose dog are thou?

Lit-tle Tom-my Tuck-er's dog Bow wow wow

Name each note according to its duration; ♩ quarter note, walk; ♪ eighth note, run; 𝅗𝅥 half note, stop; 𝅝 whole note, hold; ♩♪ ♩♪ skipping notes

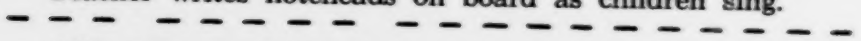
Bow wow wow, Whose dog art thou?
Walk walk stop Run run run run stop

Lit-tle Tom-my Tuck-er's dog Bow wow wow
Run run run run run run run run Walk walk stop

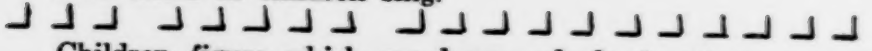
Notate on the chalkboard what the children have analyzed, e.g.,

"Little Tommy Tucker"

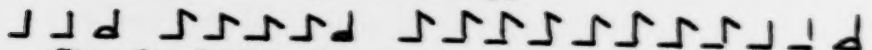
Teacher writes noteheads on board as children sing.



Add stems as children sing.



Children figure which are long and short notes.
Add flags and "caps" accordingly.



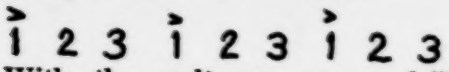
Step the rhythm of songs as they sing from notation in song books.

2. Express the rhythm of songs, finding the long and short notes, in other ways such as clapping, tapping, or playing rhythm instruments.
3. Rotate the rhythms children work out for rhythm instruments, e.g.,

"Fat Robin Redbreast" from Ginn and Co., Sing a Song, p. 51.

DEVELOP A SENSE OF MEASURE ACCENT by responding to the strong and weak beats

1. Emphasize the downbeat when accompanying songs with rhythm instruments or with body sounds.
2. Swing the meter of songs and recordings. With arm in the air as if conducting, use a downward motion of the forearm on all counts, making a larger swing on accented counts.
3. Use the waltz-run. As children trot lightly in time to the music, they emphasize the first count of the measure with a slight accent of the foot.



With the waltz-run many drill-like formations can be created, e.g.,

Formation. large single circle with hands joined

Step 4 meas. to left, 4 meas. to right.
Arms lifted . . . step 2 meas. to center
Arms lowered . . . step 2 meas. back out
Groups of four with right hands joined . . . step 4 meas. clockwise
Reverse direction . . . step 4 meas., etc.

LEARN TO SENSE STRUCTURAL ORGANIZATION THROUGH RHYTHMIC RESPONSE

1. Different phrases (the melodic sentence that would ordinarily be sung with one breath) in a piece of music can be expressed physically, e.g., the four phrases in "Away in a Manger" might be shown by changing the direction of physical response such as bending or reaching slowly in one direction during first phrase, in opposite direction of next phrase, etc.
   Phrase 1. Away in a manger, no crib for a bed
   Phrase 2. The little Lord Jesus lay down His wee head
   Phrase 3. The stars in the sky look down where He lay,
   Phrase 4. The little Lord Jesus asleep on the hay.
2. Different sections in one piece of music can be expressed physically, e.g., the A-B-A-B-A pattern of Brahms' Waltz No. 1 might be expressed as tip-toeing-swaying-tiptoeing-swaying-tiptoeing.

LEARN FOLK GAMES FROM DIFFERENT COUNTRIES

Grades I and II

Use simple games that will aid children in learning to keep time to music, games that use fundamental movements such as walking, skipping, hopping, clapping.

Use games with simple floor patterns, such as, large circle moving to left or to right, two lines facing each other as they advance and retreat, or partners bowing to each other or joining both hands or hooking elbows.

Suggested folk games. See p. 11 for key to source of games.

Looby Loo (English), MRA 150
Danish Dance of Greeting, FD 10, RCA 41-6183
Did you Ever See a Lassie? (German), MRT 107, MOT 101
Hippity Hop, BMS
Stamping Land (Danish), MTD 5
Sandy Maloney (English), FGB 47

Bluebird (American) LAS 52
Round the Village (English) LAS 52
Oats and Beans (English) LAS 60, MTD 60
Carousel (Swedish), FD 24, RCA 41-6179, MYO 133
Skip to My Lou (Tennessee), MTD 68, MYO 4
Bridge of Avignon (French), LAS 68, MRT 47
Adam's Sons TIM I 53
Ach. Ja., TIM II 161

Grade III

Better physical coordination will enable children to learn with ease such basic steps as heel-toe polka, Morris step, and bleking step. Play-party games with more complicated floor patterns involving the changing of partners will be easy for children in third grade.

Suggested folk games

Heel-toe polka . . .

Do the following steps in this rhythm

Touch left heel on floor in front, touch left toe on floor at side, step 1, r. l. (step, together, step) . . . Repeat to right. When partners do this together they join hands skaters fashion (r. hands joined as if shaking hands and left hands joined), stand side by side with the girl to right of boy, begin with opposite feet (boys left heel-toe and girls right heel-toe).

Bleking Step (Swedish)

With hands on hips do these steps. Hop on left foot with r. heel touching floor in front, hop r. with l. heel touching floor in front. Continue this step, alternating feet and following this rhythmic pattern

When partners do this together, they face each other, join hands and see-saw arms back and forth as they both hop first on left, then r. foot.

Morris Dance (English)

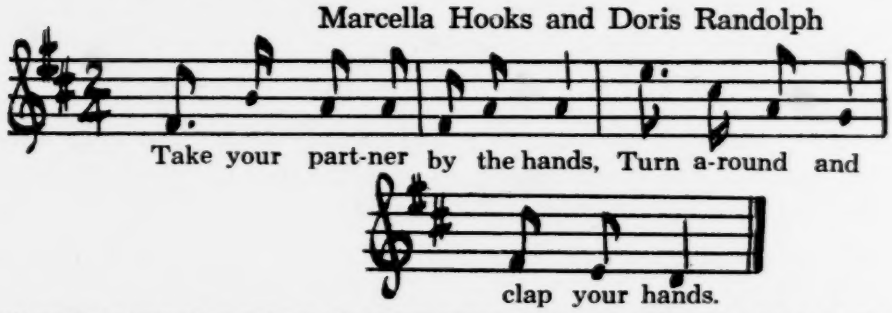
In a steady rhythm of quarter notes do these steps: step left, hop left, step right, hop right, continue.
When partners do this together, they face each other close, join hands, extended horizontally to the sides

and see-saw their arms up and down. They begin the steps in the same direction, boy left and girl right.

Jump, Jim Crow (American)
I See You (Swedish), LAS 97
Paw-paw Patch (American), MTY 15, GWM IV 48
Chimes of Dunkirk (French), LAS 53, RCA 41-6171
Shoemaker's Dance (Danish), FD 6, RCA 41-6171
Bow Belinda (American), GWM I 43

Create original music games. Children might create original words, music and actions similar to this.

Marcella Hooks and Doris Randolph



DO FREE RHYTHMIC MOVEMENT TO MUSIC in which children interpret the music physically according to mood and meaning.

Tchaikovsky's "Arabian Dance" from THE NUTCRACKER SUITE might suggest a slow smooth type of movement.

Debussy's "Golliwog's Cakewalk" from CHILDREN'S CORNER might suggest a jerky staccato type of movement.

Using properties such as silk scarfs, canes, streamers, balloons, parasols, etc., will help children forget themselves and will stimulate ideas as the children concentrate on what they can get the property to do.

CREATE RHYTHMS WITHOUT MUSIC ACCOMPANIMENT

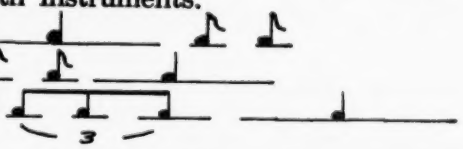
1. Try physical movements that children do spontaneously, movements that can be repeated rhythmically by the entire class (calisthenics style), e.g., big swing of arms and body to right, big swing of arms and body to left, spin body around in place, clap hands twice . . . repeat rhythmically ad infinitum.
2. Do impersonations without music. The movements such as sliding the feet will sometimes create an accompanimental sound.

   A large circle of elephants slowly tramping around the room, bent over and swinging arms as trunks. Children like to add original rhythmic chants that keep time with their feet.

A long train (children single file) taking off slowly, gaining speed, stopping to take on passengers, etc.

3. Express rhythm of names of people, towns, and countries in different physical ways. Clap the rhythm, walk the rhythm, play it with instruments.

Bob Phillips
Betty Brown
Betty Sue Reid



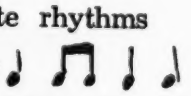
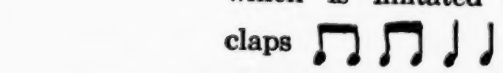
4. Create games

"What's your name?" Children give name rhythm by clapping, walking or playing instrument. Good for learning names at first of year.

"Name recognition" . . . Play different name rhythms. As children recognize their names they might stand up, get in a circle, walk around the room, etc.

5. Experiment with different rhythm patterns singly and in combination.

a. Improvise and imitate rhythm patterns.

Children hear, imitate and sometimes write rhythms played to them, e.g., the teacher might clap  which is imitated by the class. The teacher then claps  which is likewise imitated by the class. Toss the improvised rhythms back and forth from improvisor to imitator.

b. Combine several rhythms, e.g.,

High pitched rhythm sticks might play

while

Low pitched rhythm sticks play

c. Try this idea with little and big oatmeal box drums. Consider this routine, to be done simultaneously in 4-4 time. Four groups express these rhythms with clapping or with playing rhythm instruments.

Group 1

Group 2

Group 3

Group 4

Rhythms 4-6

OBJECTIVES . . . that children

Further refine the objectives of the primary grades by continuing the same rhythmic activities with appropriate adaptations for the intermediate years.

Become familiar with fundamental rhythmic problems such as meter or time signatures, tempo, accents, and rhythms found in the songs they sing:

THINGS TO DO

In addition to rhythmic activities that use large free body movement, emphasize activities that require more subtle coordination of the smaller muscles.

IMPROVE THE ABILITY TO KEEP TIME TO MUSIC

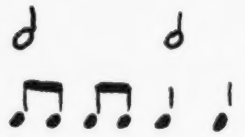
1. Use appropriate pantomimic actions for songs, recordings, and poems.
2. Create rhythmic dramatizations that involve the interaction of several different characters. Experiment with using puppets.
3. Use rhythm instruments to play the rhythm pattern of phrases. Experiment with different ideas, e.g., have some children play the half notes, others play the eighth notes, and some play the quarter notes.
4. Create rhythmic accompaniments for songs.
   a. Use body sounds such as clapping, snapping, brushing hands together or on desk tops, slapping hips, etc.

      "Camptown Races" might be accompanied thus: vigorous slap of hip, clap hands, snap fingers twice. Repeat in a steady rhythm of quarter notes throughout entire song.

      "Swanee River" might be accompanied by combining two different rhythms simultaneously with the singing, thus

⅓ of class sing song

⅓ clap cupped hands for low pitch



⅓ clap flat fingers on palms for high pitch

b. Use appropriate instruments to accompany songs, e.g., maracas, tambourines, castanets for Latin American songs.

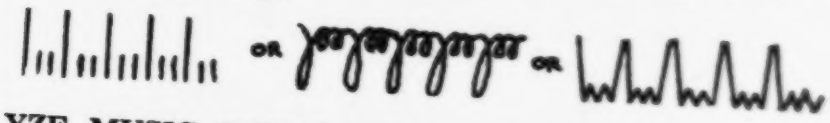
c. Use autoharp and resonator bells for harmonic chord accompaniment.

IMPROVE THE ABILITY TO ANALYZE THE RHYTHMS OF MUSIC

1. Before sight reading a new song, say the words in rhythm while doing body analysis such as stepping (walking, running, stopping, and holding notes), clapping, or tapping the rhythm.
2. When learning a song by rote, analyze and notate the rhythm of some of the phrases.
3. Notate the rhythm accompaniments created for songs.

STRENGTHEN THE FEELING FOR AND UNDERSTANDING OF MEASURE ACCENT by responding to the strong and weak beats of music.

1. Swing the meter of songs for sight-reading, and of recorded music while listening. With arms in the air as if conducting, use a downward motion of the forearm on all counts, making a larger swing on accented counts, thus discovering how the music moves: in twos, threes, fours.
2. Use the waltz-run. See page 4 for details.
3. Picture the meter of songs, showing the accented and unaccented beats, e.g., a song in threes might be pictured in the following ways:



ANALYZE MUSIC STRUCTURE THROUGH RHYTHMIC RESPONSE

1. Different phrases in a piece of music can be expressed in such ways as changing the direction of physical response, or by having different groups express the different phrases.
2. When children create original music games, they will show the structural organization of music in such ways as changing the type of step when the music changes, or changing the direction of movement, or changing the floor pattern from a large circle to partners.

LEARN FOLK GAMES AND DANCES FROM DIFFERENT COUNTRIES

Children should be encouraged to read folk game instruction

in their music books and to explain the routine to the class, drawing diagrams on the chalkboard for clarification.

Some books usually provide a variety of folk games and dances, ranging from simple to complex. Basic steps such as the polka, Morris, and bleking (see grades 1-3 for instructions) are often found in combination, two different types of steps frequently being used in the same dance. The schottische, which is included as part of many dances, should probably be learned early in fourth grade.

Suggested folk games and dances

Schottische

In a steady rhythm of quarter notes do these steps: Step l. r. l. hop 1, four Morris steps (step-hops). Repeat, beginning on right foot. When partners do this together, they stand side by side with girl to right of boy, join inside hands and begin with outside foot, i. e., boy begins on right foot.

Virginia Reel (American), RCA 41-6180

Strasak (Czech.), FD 73

Jibi-di Jibi-da (French), BMS

Weggis Dance (Swiss), VII 48

Shoo Fly (American), Las 106

Captain Jenks (American) FD 4

Bingo (American), LAS 73, RCA 41-6172. Excellent for teaching "grand right and left" in preparaton for square dances.

Square dances

The Jarabe (Mexican) AS V 176

Gustaf's Skoal (Swedish), LAS 87, RCA 41-6170, ABC V

Crested Hen (Danish), LAS 150, RCA 41-6176

Ace of Diamonds (Danish) FD 12, RCA 41-6169

La Raspe (Mexican), BMS IV 157

Sicilian Circle (American), LAS 140

Four in a Boat, ABG VI 172

Waltz

CREATE ORIGINAL MUSIC GAMES . . . possibly to well-known songs, e.g.

"Battle Hymn of the Republic"

Formation: double circle of partners facing counter-clockwise,

Verse

Four meas . . . quick marching steps in double circle, two claps on stored; He' and reverse direction.

Four meas . . . quick marching steps in circle, partners face each other with three claps on last word of verse.

Chorus

Two meas. . . . Partners hook R elbows and skip clockwise

Two meas. . . . Hook L elbows and skip counter clockwise

Two meas. . . . Partners join both hands and slide counter clockwise in the large circle

Two meas. . . . Swing partner and move on to a new partner

CREATE RHYTHMS WITHOUT MUSIC ACCOMPANIMENT

1. Use rhythm of names of people, towns, countries.

   a. Clap the rhythm (hands cupped for low pitch, fingers on palms for high pitch), walk the rhythm, play it with rhythm instruments.

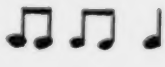
   Sara Virginia MacDonald

   Bob Gregory

   b. Play the rhythm of several names simultaneously with different kinds of instruments to create calypso-like effects.

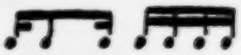
   Gra - dy Coun-ty
   U-nit -ed States

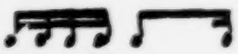
2. Experiment with different rhythm patterns singly and in combination

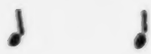
   a. Improvise short rhythm patterns . . . Children hear, imitate and sometimes write rhythms, e.g., the teacher might clap which is imitated by the class. Then the teacher claps  which is likewise imitated by the class. Toss the improvised rhythms back and forth rhythmically from improvisor to imitator.

SS 23

"sound makers" for each pattern so that each one sounds distinctly.

Claves 

Sticks 

Tom-toms 

MATERIALS

Key to books in which the games and dances are found

TIM, THIS IS MUSIC Series, Allyn and Bacon

ABC, MUSIC FOR YOUNG AMERICANS Series, American Book Co.

AS, THE AMERICAN SINGER Series, American Book Co.

BMS, BIRCHARD MUSIC Series, Summy-Birchard

MRA, "MUSIC Round About Us" from TOGETHER WE SING Series, Follett Pub. Co.

MRT, "Music Round the Town" from TOGETHER WE SING Series, Follett Pub. Co.

MTY, "Music Through the Year" from TOGETHER WE SING Series, Follett Pub. Co.

FGB, "The First Grade Book" from OUR SINGING WORLD Series, Ginn and Co.

GWM, GROWING WITH MUSIC Series, Prentice-Hall

RCA, RCA Victor Folk Dance Series (recordings with written instructions)

LAS, LaSalle, RHYTHMS AND DANCES FOR ELEMENTARY SCHOOLS, The Ronald Press Co.

FD, Burchenal, Elizabeth, FOLK DANCES AND SINGING GAMES, G. Schirmer

MYO, MAKING MUSIC YOUR OWN Series, Silver Burdett

MOT, "MUSIC in our Town" from MUSIC FOR LIVING Series, Silver Burdett

MTD, "Music Through the Day" from MUSIC FOR LIVING Series, Silver Burdett

BMS, BIRCHARD MUSIC Series, Summy-Birchard

Singing K-3

OBJECTIVES . . . that children

1. Find their singing voices and can sing with a light, free, easy lilting tone quality that is pleasing to hear.
2. Have a memorized repertoire of a variety of songs to suit many moods and experiences, including nursery rhymes, patriotic songs, folk songs of many countries, and seasonal songs . . . songs to satisfy their immediate needs and songs of permanent value and interest.
3. Sing with a feeling for appropriate interpretation and smooth phrasing.
4. Develop an awareness of such structural elements as intensity (loud and soft) and tempo (slow and fast).
5. Develop a feeling for the difference in minor and major modes as they listen and sing.
6. Develop tonal memory with increasing ability to recall and reproduce melodies.
7. Develop sight-reading readiness through these literacies.
   a. Distinguish pitch (high and low) and melody direction.
   b. Picture the notation of songs with hand level movements in the air to show direction of melody tones. Write corresponding pitch level marks on the chalkboard.
   c. Observe notation of songs in books, noticing how the "looks" of a melody on the page compares with how it "sounds" to the ear.
   d. Study short tone patterns from songs, rote-note.
   e. Observe fast and slow notes, note rhythms and express these rhythms physically by clapping, stepping, etc.
   f. Sight-read short easy tone patterns in new songs.
   g. Sight-read an entire new song (short, easy ones) when possible.

THINGS TO DO

Select songs that have inherent appeal as well as permanent musical value, songs whose rhythmic flow has lift and lilt, songs that are short enough to be consistent with the interest span of children.

Pitch songs within the singing range of the growing child's voice, remembering that, because of his smaller body, the child's easy

singing range would be higher than the easy singing range of an adult. Two causes of poor singing are too slow a tempo and too low a pitch, so if a song is written too low, transpose it up to fit the children. A pitch pipe or an instrument such as resonator bells, song bells or piano should be used to get the correct pitch.

Encourage and praise the children in their singing. Many will have difficulty finding their singing voices, but do not become discouraged and, above all, **do not** discourage the children by telling them they cannot sing. Rather, encourage them toward the enjoyment of singing which will bring some of their happiest experiences in life. Anyone who can talk can learn to sing if given the proper opportunities and encouragement.

Have many opportunities for individual children to sing alone. This should range from short bits of melody like a name in music roll call to longer passages like entire phrases.

Give attention to the phrasewise singing of songs, developing (1) the concept of the phrase as a musical idea comparable to a sentence, an idea that can usually be sung with one breath, (2) the ability to sing phrases with a feeling for the firm beginning, the smooth swell of the phrase, and the subtle tapering of the close of the phrase.

Give attention to correct posture. "Sitting tall" will help.

Teach all songs in kindergarten and first grade and most songs in second and third by rote (learning by hearing the song sung, either by the teacher, a student, or on a recording). However, the sight-reading readiness program will enable second and third grade students, in varying degrees, to learn parts of new songs by means of their own sight reading.

Stimulate interest in songs by integrating the singing with other studies and by correlating the songs with appropriate pictures and poetry.

Enrich the songs by using appropriate accompanimental sound effect with easy-to-play instruments.

HELP THE UNCERTAIN SINGER . . . these experiences will be good for the sure singer also.

1. Seat the uncertain singer so that he can hear the good singer for support.
2. Use motions of hands and body to suggest the up-and-downess of tones, e.g., for high tones, reach hands high above head or put hands on top of head.
3. Use psychological helps such as associating small objects with high sounds and large objects with lower sounds, e.g., Papa Bear would sing in a low voice, "Somebody's been

eating my soup," Mama Bear would sing higher and Baby Bear would sing highest of all.

4. Give them frequent help (many times each day) for short periods.
5. Encourage careful listening followed immediately with singing . . . listen, sing, listen, sing . . . much repetition.
6. Sing short easy melodies that emphasize repeated tones or large skips.
   a. Imitate inanimate objects such as trains whistling, clocks ticking, bells ringing . . . using a single tone.
   b. Imitate living things such as kittens meowing, mice squealing, birds calling.
   c. Have musical roll call.

"John- —— "I'm ——
ny" —— here" ——

   d. Encourage conversational singing.
   "Where is the ruler?" — — — — —
   "I put it on the table." — — — — — — —
   e. Use vendor's calls that children create out of their own experiences
   "Extra! Extra! Read all about it. Third grade won the picture contest."

Ex-— Ex-— Read all a- bout Third grade won the pic-ture con-
— — — — — — — — — — — — — —
tra!— tra!— it. test
"Fresh roas- ted pea- Five cents a sa-
— — — — — — — — — —
nuts ck
— —

7. Encourage the creation of two- or three-tone chants in connection with social studies and other lessons.
   "The shep-herds in the Swiss Alps Are watch-ing o'er

"The shep-herds in Swiss Alps watch-ing o'er
— — — — — — — — — — — —
sheep.
—
their
—

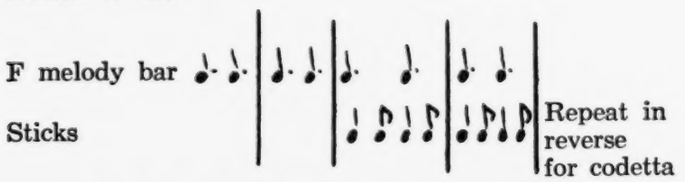
8. Hold a single tone in a song when musical interpretation permits, e.g., "Here We Dance Looby Loo" . . . Just after "and turn myself around" add the word "oh" on high "so". Holding this tone for two measures serves the double purpose of (1) giving time for the children to get back into the circle for skipping and (2) giving time for the uncertain singers to get nearer in tune.

9. Imitate a siren, beginning on a low pitch and ascending to a high pitch.
10. Use songs that have short motives that are repeated or that can be repeated, e.g., "Cuckoo, cuckoo, cuckoo" in songs about cuckoo clocks or "Drip drop" in rain songs.

DEVELOP CREATIVE ABILITIES

1. Sing original melodies about things they see and hear at school, on the way to school, at home . . . melodies about their pets, playthings, new shoes or clothes.
2. Create songs for special seasons and holidays and about persons or subjects that are being studied.
3. Create vocal or instrumental introductions and codettas for songs.

   "Hickory Dickory Dock" might have an introduction similar to this



4. Take spontaneous advantage of situations that develop unexpectedly.
   a. A shining saw outside the classroom . . . help the uncertain singers by having the class sing the tone of the saw. It might grow into a song.
   b. A disturbing car honk . . . have children imitate the sound and probably create a song.
   c. High school band marching by the school . . . develop rhythmic feeling by having children keep time to the music.
5. Help children interpret songs they sing. Should they be sung quietly or in a spirited manner? Ask for suggested variations of different arrangements of a song.
6. Enrich songs children sing.
   a. Add rhythmic accompaniment with rhythm instruments or with body sounds such as clapping, snapping fingers, slapping hips.
   b. Add appropriate gestures to suggest the story a song tells.
7. Dramatize songs. Children suggest characters and properties that are needed. They suggest appropriate actions; they evaluate the results and make suggestions for improvement.

a. Songs like "Polly Flinders" will need few characters, only Polly and the mother.
b. Other songs will involve many characters including scenery ideas such as children pretending to be trees swaying along a roadside or flowers reaching to the sun.

DEVELOP SIGHT-READING READINESS

1. Picture notation with development of concept of high and low. With hand level movements in the air, picture the changing melody tones as they go up and down. On chalkboard do the same, picturing the melody with short horizontal lines.

   Picture very short bits of melody from songs.

   Je - . . . - by Shaf - . . lent
   sus loves Bob to Si night
   me

   Picture longer tone patterns such as.

   "Pus - Pus Where have you been?
   sy sy
   cat cat

2. Observe notation of songs in books (in second grade when children first have song books), noticing how the "looks" of a melody on the page compares with how it "sounds" to the ear. This first observation of printed music is non-technical and is not concerned with music fundamentals such as names of staff degrees and key signatures. Focus attention on melodic fragments in a song noticing such things as these:

   Does it go up? Down: Stay the same?
   Which are the highest tones? Lowest?
   Are any parts of the melody repeated? Repeated exactly or with alterations?
   "Joy to the World" . . . Notice how notes at the first go down the same as the sound of the melody goes down.
   "Little Jack Horner" . . . Notice that the three motives at the first, sound and look alike except they keep starting on higher tones.

   1. Little Jack Horner
   2. Sat in a corner
   3. Eating his Christmas pie.

3. Rote-note study in upper primary grades . . . In songs that children have learned by rote, focus attention on frequently-used short tone patterns, so that these same patterns can be recognized and sung at sight when found in other songs.

   Frame the tone pattern between two fingers, sing it with

words, sing it with numbers or so-fa syllables, write it on chalkboard or with cut-out black paper notes on individual oaktag staffs. Write it beginning on higher and lower lines and spaces.

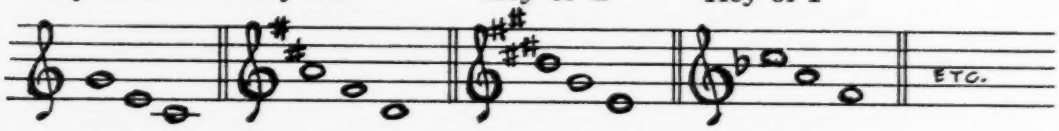
Concentrate on these most-frequently used tone patterns:

a. 1 3 5 8 (do mi so do) in different combinations.

"Sing a song of six - pence"
5 3 1
so mi do

Write the 5 3 1 on different staff degrees.

Key of C Key ofD Key of E Key of F



5 3 1 5 3 1 5 3 1 5 3 1
so mi do so mi do so mi do so mi do

"Twin-kle twin-kle Lit-tle Star"
1 1 5 5 6 6 5
do do so so la la so

"Oh say! can you see"
5 3 1 3 5 8
so mi do mi so do

"Oh beau-ti-ful for spa-cious skies"
5 5 3 3 5 5 2 2
so so mi mi so so re re

"I wish I was in the land ob cot ton"
5 3 1 1 1 2 3 4 5 5 5 3
so mi do do do re mi fa so so so mi

b. Scalewise passages such as 1 2 3 4 5 (do re mi fa so) and 5 6 7 8 (so la ti do) in different combinations.

"Hot Cross Buns"
3 2 1
mi re do

"Are you sleep-ing"
1 2 3 1
do re mi do

"Joy to the world, the Lord is come"
8 7 6 5 4 3 2 1
do ti la so fa mi re do

c. Neighboring tones such as 1-2-1 (do-re-do), 3-4-3 (mi-fa-mi), 5-6-5 (so-la-so), 8-7-8 (do-ti-do)

When children find these familiar tone patterns in new songs have them sight-read that part of the song before they hear the song sung. Help them develop the ability, step by step, to sight-read larger portions of new songs.

Singing 4-6

OBJECTIVES . . . that children

1. Can sing in tune with a free, easy, lilting tone quality that is pleasing to hear.
2. Have a memorized repertoire of a variety of songs to suit many moods and experiences, including patriotic songs, folk songs of many countries, and seasonal songs, etc.
3. Sing with a feeling for appropriate interpretation and smooth phrasing.
4. Develop tonal memory with increasing ability to recall and reproduce melodies.
5. Develop ability to sight-read new songs from the printed page, using so-fa syllables, numbers, letter names, neutral syllables such as loo and/or words. This will entail continuing the sight-reading readiness activities of primary grades which develop into the ability to sight-read new songs.
6. Develop a sensitivity to harmony through the singing of rounds and descants, through chording, and through easy part singing "by ear" and from notation.
7. Develop these literacies.
   a. Know names of lines and spaces.
   b. Understand note rhythms and be able to interpret them physically by clapping, stepping, etc.
   c. Understand music signs and symbols such as f, ff, p, pp, d.c.
   d. Understand key and time signatures, meter and measures.
   e. Understand the differences in minor and major modes.

THINGS TO DO

1. Select songs that have inherent appeal as well as permanent musical value, songs whose rhythmic flow has lift and lilt.
2. Pitch songs within the singing range of the growing child's voice, not the teacher's.
3. Give attention to the phrasewise singing of songs, developing (1) the concept of the phrase as a musical idea comparable to a sentence, an idea that can usually be sung with one breath, and (2) the ability to sing phrases with a feeling for the firm beginning, the smooth swell of the phrase, and the subtle tapering of the close of the phrase.

4. Give attention to correct posture. "Sit tall" and lean slightly forward.
5. Teach some songs by rote, some songs by a combination of rote and sight-reading, and some songs entirely by sight-reading.
6. Stimulate interest in songs by integrating the singing with other studies and by correlating the songs with appropriate pictures and poems.
7. Use flash cards for drill: signs and symbols, key signatures, tone patterns, rhythm patterns, etc.
8. Help boys to deal with changing voice problems by keeping them singing by explaining the changing voice as a normal process to be anticipated with interest, by developing understanding attitudes among all class members, and providing middle small-range parts that are interesting to sing.

HELP THE UNCERTAIN SINGER . . . There will be some children in intermediate grades who still have not found their singing voices. In helping them, use the same ideas that are used in primary grades, adapted to this older age level.

1. Let them sit near a good singer for support.
2. Encourage careful listening.
3. Use hand-level motions and chalkboard picture notation to emphasize the up-and-downess of melodies.
4. Have children project tones to the front of the mouth rather than swallowing the tones.
5. Sing short easy tone patterns . . . repeat them, e.g.
   a. Establish the key of a song by singing the I chord (1 3 5 3 1 . . . do mi so mi do). The repeated singing of this same pattern in establishing the keys of different songs provides the easy type of drill that uncertain singers need.
   b. Isolate short easy motives from songs for study. Sing them in different ways (so-fa syllables, numbers, letter names) as they are analyzed and written on the chalkboard.
   c. Continue the use of two- and three-tone melodies in conversational singing, the creating of vendors calls, and the creation of chants in connection with social studies and other lessons. (discussed with primary grades)

CONTINUE CREATIVE ACTIVITIES

1. Create songs for special seasons and holidays and about persons or subjects that are being studied.

2. Do conversational singing about topics of current interest. Two junior high girls in Chickasha were heard singing in operatic style a conversation that went something like this: "I can hardly wait to get into high school so I can be in the chorus and sing 'The Messiah' ". "Yes, won't it be fun? I've always wanted to sing 'The Messiah' ", etc.
3. Create vocal or instrumental introductions and codettas for songs, sometimes developing them for motives in the song.

"Swing Low, Sweet Chariot" might have an introduction similar to this.

Com-ing for to car-ry me, Com-ing for to car-ry me

Com-ing for to car-ry me, Com-ing for to car-ry me

4. Take spontaneous advantage of situations that develop unexpectedly.
   a. A bird perched on the window sill . . . create a song about the bird.
   b. An unexpected snowstorm . . . create a song.
5. Help children interpret songs they sing. Should they be sung quietly or in a spirited manner? Ask for suggested variations or different arrangements of a song.
6. Enrich songs.
   a. Add rhythmic accompaniment with rhythm instruments or with body sounds such as clapping, snapping fingers, slapping hips.
   b. Add appropriate gestures to suggest the story a song tells.
7. Dramatize songs. Children suggest characters and properties that are needed. They suggest appropriate actions; they evaluate the results and make suggestions for improvement. Some songs will involve few characters; others will involve many, e.g.

"She'll Be Coming Round the Mountain" will need these characters: "she"; six horses; the family she's coming to visit, probably including mother, father, grandmother, and children.

8. Write dramatic productions.
   a. Short playlets based on incidents from the lives of composers.
   b. An operetta using original and/or familiar songs.

CONTINUE TO EMPHASIZE SIGHT-READING READINESS

1. Picture notation
   Hand-level movements in the air are still helpful for focusing attention on melody direction.
   Horizontal lines on chalkboard and in notebooks is an invaluable way of notating quickly and easily the tune and rhythm of original melodies.
2. Observe notation of songs in books, noticing how the "looks" or melody compares with its "sound."
3. Rote-note study of frequently-used short tone patterns should be expanded to include the following:
   a. Motives from I, IV and V_7 chords.
   I chord (1 3 5 8, do mi so do) in different combinations.

"Camptown Races" . . . Gwine to run all night
1 1 3 5 8
do do mi so do

"Texas Cowboy's Song" . . . I'm going to leave (TWS 127) IV chord (4 6 8, fa la do) in different combinations

"Way down upon the Swa-nee Riv-er . . .
1 8 6 8
do do la do
. . . ev'ry where I roam
8 6 4 6
do la fa la

"Marine's Hymn" . . .
First to fight for right and freedom
8 7 6 4 6 4
do ti la fa la fa

"On top of old Smo-key all cov-ered with snow"
8 6 6 4 5 6
do la la fa so la

"Believe me if all those en-dear-ing young charms"
4 6 8 8
fa la do do

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V_7 chord (5 7 2 4, so ti re fa) in different combinations

"Down in the valley,
the valley so low, Hang your head o-ver"

					5	7	2	5	5
					so	ti	re	so	so

"Lost my girl, now what'll I do,
Lost my girl, now what'll I do".

2	2	7	7	2	2	4							
re	re	ti	ti	re	re	fa							

"La cucaracha la cucaracha . . .
La cu-ca-ra-cha, la cu-ca-ra-cha

5	5	5	7	2	5	5	5	7	2
so	so	so	ti	re	so	so	so	ti	re

b. Scalewise passages such as 1 2 3 4 5 (do re mi fa so) and 5 6 7 8 (so la ti do) in different combinations.

"I wish I was in the land of cotton

1	11	1	22	3	4	5	5
do	do	do	re	mi	fa	so	so

"Massa's in the Cold Ground" . . . Down in the cornfield

8	7	6	5
do	ti	la	so

c. Neighboring tones such as 1 2 3 (do re do), 3 4 3 (mi fa mi), 5 6 5 (so la so), 8 7 8 (do ti do)

When children find these familiar tone patterns in new songs, have them sight-read that part of the song before they hear the song sung. Help them develop the ability, step by step, to sight-read larger portions of new songs.

SIGHT-READ MANY NEW SONGS

Sight-reading an unfamiliar song is a complex job, requiring the integration of a number of elements, each of which alone can present difficult problems for children . . . the reading of words and the singing of melody tones, both of these within the framework of specific rhythms! If children are to combine these three elements into enjoyable sight-reading, they will need guidance and help with these separate elements in varying ways and degrees. Here are some ideas.

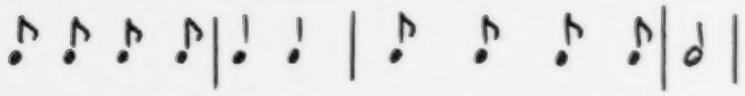
1. Before trying to sight-read a new song, say its words in strict rhythm while expressing the rhythm in some physical way.

PE35

Teaching Guide For Public School Music

"Song of Seasons", TWS 21

Sing a song of sea-sons, Some-thing bright in all



Flow-ers in the sum-mer Fires in the fall

a. Clap or tap rhythm
b. Step the rhythm with walking, running, stopping, and holding notes. (See Rhythms, page 3)
c. Swing the counts . . . with arms in the air as if for conducting, use a downward motion of the forearm on all counts, making a larger swing on accented words.

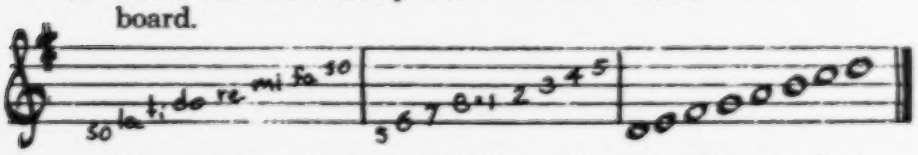
2. Give help in singing tones of the melody. First name the key, write the home tone "do" on chalkboard, and establish the key feeling by singing the I chord . . . 1 3 5 3 1 (do mi so mi do).

   Then, sing the entire melody (without worrying about the rhythm) while the class attention is focused in some way such as pointing the melody on chalkboard or chart. Try these ideas.

   a. Point out the entire melody on a syllable or number chart.

8	do
7	ti
6	la
5	so
4	fa
3	mi
2	ra
1	do
7	ti
6	la
5	so

   b. Point out the melody from the scale written on chalkboard.

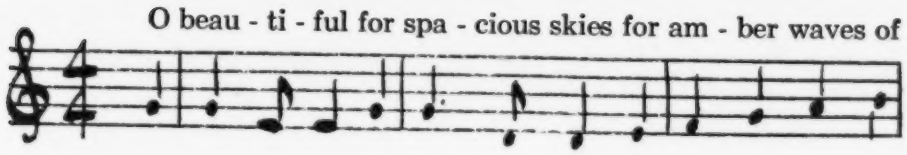


   c. Play "Hide and See" (looking at books). Teacher sings

a measure from the song using numbers, so-fa syllables, letter names, or neutral syllables; children find the measure and sing it back. Find many measures in this way.

d. Discuss the melodic contour, where the tones go up or down, where they move scalewise, and where they skip chordwise.

e. Say the direction of tones, e.g., in America the Beautiful as the first tone moves to the second tone it stays the same, skips down, same, skips up, same, skips down, same, steps up, steps up, etc.



same skips same skips same skips same steps steps steps etc.
down up down up up up

3. Now, try singing the song from the book, combining all three elements: words, melody tones, and rhythm.

When sight-reading a new song, it might be well sometimes to accompany the singing on an autoharp. This harmonic support will not only facilitate sight-reading, making it a more enjoyable experience, but it will also help to develop a feeling for harmony.

LEARN TO SING HARMONY

1. Children first hear harmony as it is sung by others; the teacher might sing harmony in grades 3 or 4 while children sing such songs as America.
2. Sing rounds . . . As early as third grade the children should begin the singing of rounds. Have them listen for the blending of the harmony.
3. Sing descants. Many descants are given in song books for intermediate grades. Sing the descants. Play them on easy-to-play instruments such as tone blocks, tonette, song bells, resonator bells.
4. Sing melodies in thirds.
   a. Sing the scale as a round in thirds. Divide the class.
      1st part . . . do re mi fa so la ti do re do
      2nd part . . . do re mi fa so la ti do
   b. Improvise melodies in thirds, pointing them out on

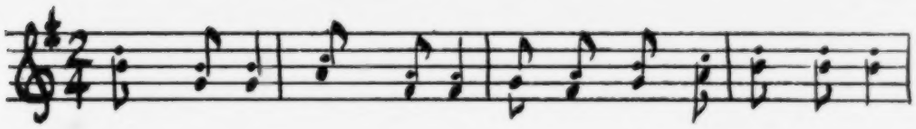
the syllable or number chart, half the class singing what the left hands point to, and the other half singing what the right hand points to.

Pointing on the chart, this type of melody might be improvised.

Right hand . . . 3 4 5 6 5 — 6 5 4 3 2 — 5 4 3 2 1 —

Left hand . . . 1 2 3 4 3 — 4 3 2 1 7 — 3 2 1 7 1 —

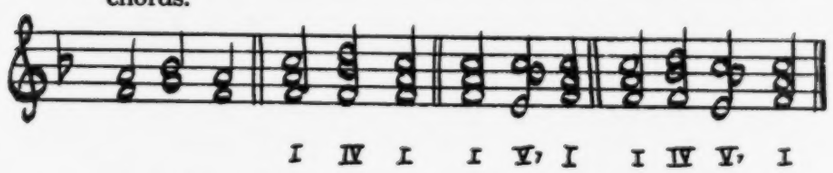
c. Sing "by ear" an "original" melody a third lower than the given melody. The German folksong "Lightly Row" can be harmonized in this manner.



Light - ly row! Light - ly row! O'er the glass - y waves we go;

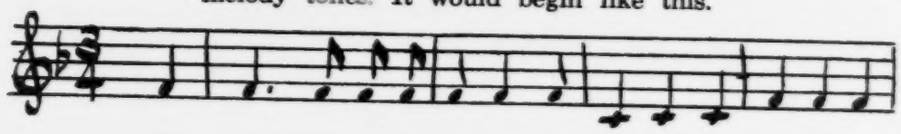
5. Sing barbershop type of harmony "by ear" with familiar songs such as "Home on the Range" and "I've Been Working on the Railroad."
6. Use chords.
   a. Sing two-, three-, or four tone chords. Divide the class into two, three or four groups to sing these chords.

   b. Divide class into two or three groups to sing changing chords.

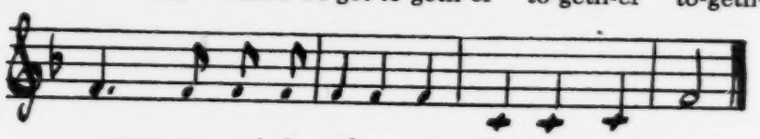


   c. Sing these chords as accompaniments for songs, three groups of children singing the chords while a fourth group sings the melody. See page 33 for list of appropriate songs.
   d. Sing chord roots as a typical bass melody. "The More We Get Together," which uses only the I and V_7

chords (F and C_7), would have only F and C as bass melody tones. It would begin like this.



The more we get to-geth-er to-geth-er to-geth-er The



more we get to-geth-er the hap-pier we'll be

e. Create rhythmic chants, singing full harmony.

Tick-a-tick-a (four times)
Tick-a-tock-a (two times).

Tick-tock Tick-tock

ick —— Tock ——

MATERIALS

GRADED SONG SERIES

A child's song book, a teacher's manual, and an album of recorded songs are available for each grade level (1-6) in the following song series: Sur, Tolbert, Fisher, McCall, THIS IS MUSIC Series, Allyn and Bacon, Berg, Hooley, Pace, Wolverton, A B C MUSIC Series, American Book Co., Wolfe, Krone, Fullerton, TOGETHER WE SING Series, Follett Publishing Co. Pitts, Glenn, Watters, OUR SINGING WORLD, Ginn and Co.

Wilson, Ehret, Snyder, Hermann, GROWING WITH MUSIC Series, Prentice-Hall, Mursell, Tiston, Landrick, Nordholm, Mesburg, Watson, MUSIC FOR LIVING Series, Silver Burdett, MAKING MUSIC YOUR OWN, 1964, Landeck, Crook, Youngberg, MAKING MUSIC YOUR OWN Series, Silver Burdett, Hood, Ernst, Grentzer, Housewright, Burmeister, THE BIRCHARD MUSIC Series, Summy-Birchard.

Playing Instruments K-3

OBJECTIVES

That all children have the satisfying experience of playing instruments on their own level of ability.

That all children develop a willingness and eagerness to experiment with instruments and that they develop the ability to evaluate their efforts. That children develop the ability to do the following:

1. Improvise orginal melodies on percussion instruments such as melody bars and tuned water glasses.
2. Play "by ear" parts of the melodies they sing and hear.
3. Read from staff notation parts of the melodies they sing and hear.

That children develop musical taste and understanding through their wise selection of instruments, becoming more sensitive to mood and organization of music as they select appropriate instruments.

THINGS TO DO

IN THE CLASSROOM MUSIC CENTER where children may experiment with instruments as a free activity, include both children-made and commercial instruments, such as tuned glasses, song bells, homemade drums, maracas, tambourines.

EXPLORE THE SCIENCE OF SOUND

Experiment with the possibilities of non-commercial sound makers brought from the home and that are present in the schoolroom, e.g.,

1. Sandpaper to suggest a train the children are reading about.
2. Palms sliding together to suggest the sound of oars in the water in the story "Tiny Toosey". Houghton Mifflin Co., "Up and Away".
3. Frying pan suspended from a string and struck to suggest church bells, as introduction to religious song.
4. Coconut halves clomping together for the sound of galloping horses.
5. Shuffling feet to suggest sound of rocking cradle.

"A leading music educator once said that the purchase of commercial sets of rhythm instruments should be delayed until children have exhausted the surprising possibilities of scrap lumber, iron pipes, oatmeal boxes, gourds, ice cream cartons, and various other items found in homes, alleys, and junk piles." Nye and Nye, Music in the Elementary School," Prentice-Hall, 1957.

Experiment with and discover the possibilities of many different kinds of easy-to-play instruments.

Experiment with commercial instruments such as the piano and autoharp, discovering high and low sounds.

MAKE INSTRUMENTS . . . Consider these ideas.

1. Bell effects made with car light rims, skillets, etc.
2. Coconut shell halves
3. Cymbals and finer cymbals made from pot lids
4. Drums made with oatmeal boxes, ice cream cartons, etc.
5. Jingles made with bottle caps, roofing tins, parakeet bells
6. Rattles made with small containers holding rice, beads, sand, seed, etc.
7. Rhythm sticks made from broom or mop handles or from dowel pins
8. Sandblocks made from sandpaper attached to woodblocks
9. Triangles made from suspended nails or metal bars
10. Xylophones made with drinking glasses or jars tuned with water

ENRICH SONGS WITH ORIGINAL INSTRUMENTAL ACCOMPANIMENTS . . . Children listen to music and decide what instruments are appropriate and when they should be played.

1. Small nails suspended from strings . . . to suggest twinkling of stars in "Twinkle, Twinkle, Little Star"
2. Oatmeal box drums . . . with Indian chants
3. Drums and sticks in combination . . . for songs about marching
4. Rhythm sticks (X) . . . play twice after the end of each phrase in "Little Jack Horner sat in a corner eating his Christmas pie. XX He put in his thumb and pulled out a plum, and said, "What a smart boy am I!" X X
5. "Hickory, Dickory, Dock" . . . rhythm sticks for the ticking of the clock, xylophone or piano glissandos for the mouse running up and down, cymbals for the clock striking.

PLAY MELODIES on commercial instruments like the xylophone, resonator bells, and tone blocks and on homemade instru-

ments like glasses and bottles that are tuned to scale tones 1 2 3 4 5 6 6 8. Encourage children to improvise original melodies on these instruments and to use number notation in writing their melodies, e.g.

1 3 1 3 5 5 5 4 3 2 1

USE THE PIANO FOR NON-TECHNICAL KEYBOARD EXPERIENCES that stimulate the imagination and help develop resourcefulness. Children create sound effects related to social studies, situations in reading lessons, and daily experiences, e.g.

1. Giants walking . . . right and left fists going up the keyboard
2. Ants crawling up a tree . . . single ascending, and sometimes descending, tones
3. Raindrops . . . various keys played singly in upper register
4. Snowflakes . . . various tone clusters played softly in upper register
5. Thunder or animals roaring . . . in lower register two fists alternating side by side, or two flat hands on black and white keys, or entire arm rolling back and forth on keys.
6. Lightning . . . glissando down the piano keys

RHYTHM BANDS . . . The current trend is away from the old type rhythm band where all children were drilled on a certain instrument.

When instruments are used together in large numbers, consider these ideas:

1. Let it be a creative experience for the children under guidance of the teacher, not an exploitation of the children for adult entertainment.
2. Children experiment with different instruments.
3. Children suggest appropriate instruments to suit mood of the music.
4. Children try the different suggestions and evaluate the results.
5. Work for development of (1) sensitivity to sound and (2) good taste in selecting appropriate instruments.
6. Let the dominating element be the music; do not let it be drowned out with too-heavy instrumentation.
7. Choose music that is short enough to be consistent with children's natural interest span.
8. In second and third grades, chart some of the children's instrumentations, showing the quarter, eighth, half, and whole notes they are playing.

Playing Instruments 4-6

OBJECTIVES

That all children have the satisfying experience of playing instruments on their own level of ability.

That all children develop a willingness and eagerness to experiment with instruments and that they develop the ability to evaluate their efforts. That children develop musical taste and understanding through their wise selection of instruments, becoming more sensitive to mood and organization of music as they select appropriate instruments.

That children develop the ability to do the following:

1. Improvise original melodies on such instruments as tuned water glasses, resonator bells, Tonettes, etc.
2. Play by ear some of the melodies they sing and hear.
3. Read from staff notation some of the melodies they sing and hear.
4. Accompany songs with the autoharp "by ear" and by following chord markings in their song books.

That children develop an understanding of these fundamentals:

1. Time signatures and note rhythms
2. Names of lines and spaces
3. Key signatures and scales
4. I IV V_7 chords

THINGS TO DO

IN THE CLASSROOM MUSIC CENTER where children may experiment with instruments as a free activity, include both children-made and commercial instruments, e.g., tuned glasses, autoharp, song bells, tonette, and homemade drums, etc.

EXPLORE SOUND

Experiment with the possibilities of non-commercial sound makers brought from home and that are present in the schoolroom, e.g.

1. Sandpaper to suggest a train
2. Palms sliding together to suggest the sound of oars in the water
3. Coconut halves clomping together for the sound of galloping horses

4. Tapping on desk tops for rhythmic accompaniment for a march
5. Tapping alternately on chair leg and floor to suggest ticking of clock

Experiment with and discover the possibilities of many different kinds of easy-to-play instruments.

MAKE INSTRUMENTS . . . Consider these ideas.

1. Castanets made with shells or soft drink bottle tops attached to elastic rings worn on thumb and long finger so they can be clicked together.
2. Claves made from broom handles or window shade rollers.
3. Drums made with cheese boxes, wooden bowls, nail kegs, coconut halves. Drumheads made from inner tubes, muslin painted with airplane dope, discarded drumheads from band department, or chamois skin. Soak drumheads and chamois skin and stretch while wet.
4. Maracas made from gourds and light bulbs
5. Tambourines made by attaching soft drink bottle tops or tarpaper metals to a frame; or by stretching cloth in embroidery hoops, treating with airplane dope, and sewing jingle bells around edge.
6. Temple blocks made from rolling pins. Cut rolling pin into two unequal lengths and hollow each piece, tuning-bar fashion.
7. Xylophone made with nails suspended from frame with wooden bars, or with drinking glasses or jars tuned with water.

ENRICH SONGS WITH ORIGINAL INSTRUMENTAL ACCOMPANIMENTS . . . Children listen to music and decide what instruments are appropriate and when they should be played.

1. Drum accompaniment would add interest to martial sounding songs.
2. Drums and sticks might be used in combination to add rhythmic interest to songs.
3. Maracas, tambourines, or castanets would heighten unique characteristics of Latin American songs.

PLAY MELODIES on commercial instruments like the xylophone, tone blocks, and tonette, and on homemade instruments like glasses, bottles, and nail xylophones that are tuned to scale tones 1 2 3 4 5 6 7 8.

1. Play melodies from staff notation.
2. Encourage children to play melodies "by ear".
3. Encourage children to improvise original melodies on these instruments and to use number notation in writing their melodies, e.g. 1 3 1 3 5 5 5 4 3 2 1
4. Play soprano and alto melodies together.
5. Support alto singers in fifth and sixth grades by playing their melody with them.

Instructions that come with wind instruments such as the Tonette, Flutophone, Song Flute, and Ocarina are sufficient guide for individual children when these instruments are not included as an entire-class activity.

PLAY AUTOHARP CHORD ACCOMPANIMENTS WITH CLASSROOM SINGING

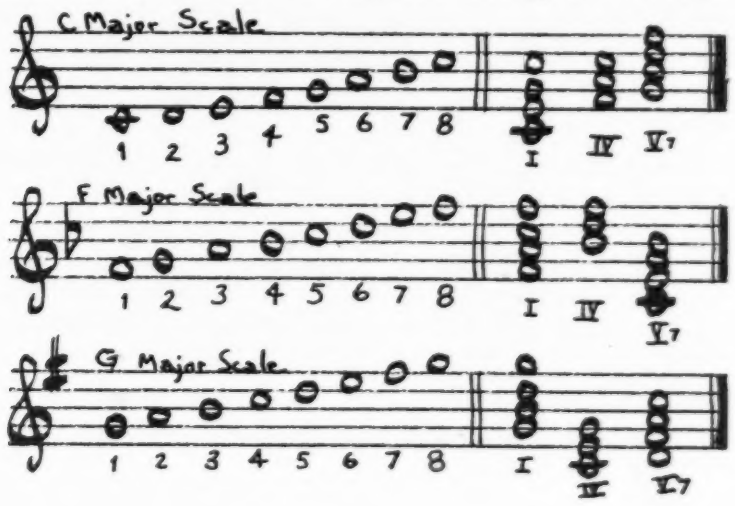
Songs that use only the I IV and V_7 chords and that can be sung in the keys of C, F, or G are good for this. Most song series show with Roman numerals under the words which chords to play.

Encourage children to accompany familiar songs "by ear". See list of suggested songs on page 33.

While a chord is being played on the autoharp, have the children listen and then sing a tone they hear in the chord.

PLAY CHORD ACCOMPANIMENTS ON OTHER EASY-TO-PLAY INSTRUMENTS

Tone blocks, melody bells, resonator bells, etc., can be used by groups of children to play chord accompaniments for classroom singing. Each child has an instrument representing one tone of the scale series 1 2 3 4 5 6 7 8. Children having the several tones



that belong to a chord play their instruments simultaneously and continuously until time for the next chord. Tones 1 3 5 8 make the I chord; 4 6 8, the IV chord; 5 7 3 4, the V_7 chord.

The piano can be used for a waltz-like simple chord accompaniment by individual children. Use the Roman numeral chord markings in song books as a guide.

HAVE PIANO KEYBOARD EXPERIENCES to make rote-note study in the singing program more tangible. You will need a piano, a cardboard keyboard for each child, and a cardboard keyboard on the wall.

1. Children notice the grouping of black keys in twos and threes, and that white keys are located from these black groups.
2. Use short tone patterns from songs children sing. Children play tones on cardboard keyboards as they sing them with words, numbers, syllables, or letter names. Children play tones while one child plays them on piano and another child points to them on the wall keyboard.

Keyboard experiences can be used to help in learning the names of lines and spaces and will help children discover the reason for sharps and flats.

MATERIALS

SONGS USING ONLY I AND V_7 CHORDS

The More We Get Together	Clementine
Billy Boy	El Rancho Grande
Lightly Row	Hail, Hail, The Gang's All Here
Polly Wolly Doodle	Looby Loo
Farmer in the Dell	Go Tell Aunt Rodey
Down in the Valley	Susy, Little Susy
Skip to My Lou	Paw Paw Patch
Ten Little Indians	Did You Ever See a Lassie

SONGS USING ONLY I, IV AND V_7 CHORDS

Camptown Races	Silent Night
Battle Hymn of the Republic	Little Brown Church
Quilting Party	Oh, Susanna
There is a Tavern in the Town	Comin 'Round the Mountain
Turkey in the Straw	On Top of Old Smokey
Nobody Knows the Trouble I've Seen	Nearer My God to Thee
	Goodnight, Ladies
Home on the Range	Swanee River (Old Folks at Home)
Red River Valley	
Yankee Doodle	The Marine's Hymn

RHYTHM-INSTRUMENT DEALERS

Peripole, Inc., 11-17 Rockaway South Blvd., Far Rockaway, N.J., 11691; Rhythm Band, Inc., 407-409 Throckmorton, Ft. Worth, Texas 76101.

372.87

Listening K-3

OBJECTIVES . . . that all children learn to do the following:

1. "Tune in" on the type of feeling music embodies.
2. Listen with sensitivity in different ways: with the emotions, with the body, and with the intellect.
3. Express their ideas about the music they hear.
4. Appreciate a variety of good music: masterpieces that are suitable for children, folk music from many lands, descriptive music (music that tells a story or suggests a picture), absolute music (does not tell a story or suggest a picture).
5. Notice such structural elements as the high and low, soft and loud, characteristic rhythms, melody accompaniment.
6. Sense and understand music form: recurring parts, repetition and contrast, phrases (the length of melody that seems to express a fairly complete thought and that might be sung on one well-controlled breath), like and unlike phrases.
7. Listen critically to their own singing and playing, developing discrimination and a sensitivity to rhythm, mood, phrasing, intonation, and interpretation.
8. Recognize some of the orchestra instruments by sight and sound.
9. Recognize types of music such as the waltz and minuet.
10. Become familiar with some of the great composers and with some of their compositions.
11. Learn about the courtesies of the concert hall.

THINGS TO DO

HAVE A MUSIC CENTER in the classroom for which children arrange displays to stimulate interest, e.g., pictures of composers, pictures of instruments, original drawings, favorite compositions with appropriate pictures, record player.

GIVE ATTENTION TO SOUNDS AROUND US . . . sounds heard on the way to school, the sound of a cat meowing or a bird singing, the sound of machinery. Imitate these sounds.

CHILDREN DISCUSS THEIR IDEAS ABOUT MUSIC . . . Hear the same piece as many times as necessary for achieving more sensitive listening.

1. How it makes them feel
2. Words to describe the music: happy, sad, spooky, laughing, timid
3. Pictures they see in the music and titles the music suggests: floating feathers, falling sleet, children playing, popcorn popping, gravel on the drive
4. Colors they see in the music and what they think the colors are doing
5. Appropriateness of the style of music and the instruments for intended purpose: bass violin for elephants, cello for the swan, flute or piccolo for birds
6. Activities the title suggests
   Debussy, "The Little Shepherd" from CHILDREN'S CORNER . . . Debussy, "Serenade to a Doll" from CHILDREN'S CORNER . . . Who do you think is serenading the doll?
7. Original stories the music suggests

CHILDREN EXPRESS THEIR IDEAS ABOUT THE MUSIC IN OTHER CREATIVE WAYS

1. Draw things the music suggests: finger painting, crayolas, etc.
2. Do free body movement with the music.
3. Impersonate all types of things suggested in music: dolls, animals, people,, snow whirling, flowers reaching to the sun, trees swaying.

   Tone poems such as Saint-Saens' "Carnival of Animals" . . . Children improvise appropriate dances.
4. Do dramatization that involves the interaction of several characters.

   In tone poems such as MacDowell's "The Tailor and the Bear", there would probably be the tailor, the bear, the bear's owner, and the crowd that gathers outside the tailor's shop to see the bear dance.

   In the song "Shoemaker and the Elves" there would be several characters.
5. Match music with appropriate paintings or pictures and with poems including original ones.

COMPARE AND CONTRAST SIMILAR AND DIFFERENT COMPOSITIONS

1. Notice changing mood within one piece (happy, sad)
2. Name pieces of different moods . . . "Ase's Death" by Grieg vs. "Dancing Doll" by Poldini

UNDERSTAND MUSIC FORM (shape, organization, pattern, what happens where, repetition of parts, contrasting sections)

1. Listen for the high and low tones, the ascending and descending passages, the loud and soft spots, the changes in mood and changes in tempo.
2. Children can "feel" the form of music by changing the style of body movements to fit style changes in the music.

   Brahms' Waltz No. 1 would probably be expressed with tiptoe-like steps, swaying, tiptoeing, swaying, tiptoeing, thereby showing the A B A B A form.

   Different phrases might be shown by changing the direction of walking, swaying, or circling to coincide with phrase changes. The close of phrases might be indicated with a bow or by rising on tiptoe.

   "Deck the Halls with Boughs of Holly" . . . four phrases

   "Away in a Manger" . . . four phrases

   "Baa! Baa! Black Sheep" . . . two phrases

LISTEN FOR MELODY

1. Follow the rise and fall of melody with hand level movements in the air.
2. Listen for melodies that are alike, that are almost alike, and that are different.
3. Sing or whistle the melody.
4. Create original words for the melody.

LISTEN FOR ORCHESTRA AND BAND INSTRUMENTS

1. Find objects that produce sounds similar to instruments in the music, e.g., suspended nails might sound similar to triangles or bells heard in a recording.
2. Notice high and low sounding instruments.
3. Learn to recognize the sound of a few of the most familiar orchestra instruments such as flute, trumpet, and violin.
4. See pictures of the instruments, or better still, see the real instruments.
5. Draw pictures of the instruments.
6. Pretend to play an instrument as they listen to music. Jadassohn's "Air de Ballet" . . . pretend to play the bass violin with a bow.

   "Allegretto" from Gounod's "Faust" (RCA Basic Listening Library for Elementary Schools, 79) . . . pretend to play the bass violin as it changes from pizzicato to the bow.

LEARN THE NAMES OF A FEW COMPOSERS AND SOME INTERESTING FACTS ABOUT THEIR LIVES AND COMPOSITIONS

Draw pictures of events in the life of a composer.

PLAY MUSIC FOR QUIET LISTENING

Tchaikovsky, "June" from THE SEASONS, op. 37a
Schumann, "Solitary Flowers" from FOREST SCENES, op. 82
Debussy, "Clair de Lune"
Grieg, "Morning" from PEER GYNT SUITE
Ravel, "Pavane pour une infante defunte"

ENCOURAGE CHILDREN TO DO INDEPENDENT LISTENING ON THEIR OWN

1. Share records, students' and teacher's . . . "Show and Tell" idea.
2. Encourage student ownership of records; give information about cost, where to buy, etc.
3. Let children have access to records to play during their free time.

Listening 4-6

OBJECTIVES . . . that all children learn to do the following:

1. "Tune in" on the type of feeling music embodies.
2. Listen with sensitivity in different ways: with the emotions, with the body, and with the intellect.
3. Express their ideas about the music they hear.
4. Appreciate a variety of good music: masterpieces that are suitable for children, folk music from many lands, descriptive music, absolute music.
5. Notice such structural elements as the high and low, soft and loud, characteristic rhythms, melody, accompaniment.
6. Understand music form: recurring parts, repetition and contrast, phrases, like and unlike phrases, A B A forms.
7. Listen critically to their own singing and playing, developing discrimination and a sensitivity to rhythm, mood, phrasing, intonation and interpretation.
8. Recognize some of the orchestra instruments by sight and sound.
9. Recognize types of music such as the waltz, minuet, polka, gavotte, nocturne, barcarolle.
10. Recognize major and minor modes.
11. Become familiar with some of the great composers and with some of their compositions.
12. Learn about the courtesies of the concert hall.

THINGS TO DO

HAVE A MUSIC CENTER in the classroom for which children arrange displays to stimulate interest, e.g., composer of the month with appropriate pictures and carvings, instruments of the orchestra with posters, attractive record sleeves, original drawings, books about composers and their music, books about instruments, record albums that tell about music, orchestra dioramas with players made of pipe cleaners, record player.

CHILDREN DISCUSS THEIR IDEAS ABOUT MUSIC

1. Words to describe the music: bold, gentle, angular, care free, mysterious, etc.
2. Pictures they see in the music and titles the music suggests: stream in the mountains, fishing for trout, etc.

3. Colors they see in the music and what the colors are doing.
4. Appropriateness of the style of music and the instruments for intended purpose: bass violin for elephants, cello for the swan, piccolo for birds, etc.
5. Original stories the music suggests.

CHILDREN EXPRESS THEIR IDEAS ABOUT THE MUSIC IN OTHER CREATIVE WAYS

1. Draw murals; paint or model what the music suggests.
2. Do free body movement with the music.
   To stimulate ideas and to help free children of inhibitions, use properties such as silk scarfs, canes, balloons, and Japanese umbrellas.
3. Do dramatizations that involve the intersection of several characters. Atmospheric scenes . . . like circus performers with animals, or like Indian camps which might feature typical activities such as weaving, grinding corn, fishing, children playing, and trees and flowers waving in the breeze. Songs like "Streets of Laredo" that would include such characters as cowboys, saloon keeper, general store manager, sheriff, flower girls for funeral, undertaker, townspeople, stage coach driver.
4. Try dramatization with hand, finger and stick puppets. Consider the following materials for making puppets: paper bags; gloves; mittens; potatoes; frayed pieces of rope, cotton or yarn thread for hair; buttons, beads or raisins for eyes; styrofoam; spools; cardboard boxes.

   Hansel and Gretel story

   Grieg, "PEER GYNT SUITE"
5. Match music with approprate paintings or pictures and with poems including original ones.

COMPARE AND CONTRAST SIMILAR AND DIFFERENT COMPOSITIONS

1. Notice changing moods within one piece.
2. Compare similar pieces, pointing out the differences, e.g. Brahms' Liebeslieder Waltzes No. 5 and 8, MSB 78105. One is darker, heavier, lower in pitch and more serious sounding than the other.
3. Compare same piece as performed by different artists, e.g., "Black Is the Color of My True Love's Hair" as sung by Burl Ives and by Jo Stafford.
4. Compare pieces of same or similar titles by different composers, e.g., Grieg's "Morning" from PEER GYNT, Mac-

sini's "Dawn" from WILLIAM TELL OVERTURE, and Grofe's "Sunrise" from GRAND CANYON SUITE.

UNDERSTAND MUSIC FORM

1. Listen for the high and low tones, the ascending and descending passages, the loud and soft spots, the changes in mood, and changes in tempo.
2. Overall shape can be heard through changes in the basic elements such as pitch and tempo.
   Grieg's "Ase's Death" from PEER GYNT SUITE . . . The music begins low, gets higher, then low again. It is soft at first, gets louder, then softer.
   MacDowell's "To a Water Lily" from WOODLAND SKETCHES . . . The music rocks back and forth on high and low tones at the first and the last. In the center it ascends and then descends, thus

3. Children can "feel" the form of music by changing the style of body movements to fit style changes in the music. Different phrases might be shown by changing the direction of movement to coincide with phrase changes in such songs as "Deck the Halls with Boughs of Holly" (four phrases).
4. Listen for A B A form . . . music that returns to a first section after a contrasting center section.
   Chopin, "Minute Waltz" (A B A)
   Rebikoff, "March of the Gnomes" from CHRISTMAS TREE SUITE (A B A C A)
   Debussy, "Golliwog's Cake Walk" from CHILDREN'S CORNER SUITE (A B A)

LISTEN FOR MELODY

1. Follow the rise and fall of melody with hand-level movements in air and/or notate with comparable marks on the board.
2. Notice the repetition of melodies. Notice if all or only part of the melody is repeated, if the repetitions are on the same

pitch or are on a lower or higher pitch. Notice if there are variations in the repeated melody.

3. Sing or whistle the melody.
4. Create original words for the melody.
5. Try playing the melody "by ear" on easy-to-play instruments such as tuned water glasses and tone blocks.
6. Listen for the accompaniment and for the secondary melodies in addition to the main melody.

LISTEN FOR ORCHESTRA AND BAND INSTRUMENTS

1. Learn to identify the sound of a few orchestra instruments.
2. Learn to recognize the sound of the orchestra sections: string, woodwind, brass, percussion.
3. Post pictures of the instruments.
4. Draw pictures of the instruments.
5. As children listen to music, pretend to play an instrument they hear such as the bass violin.
6. Show orchestra films and filmstrips.
7. Have demonstration of instruments by band members or by parents.
8. Have class observe orchestra or band rehearsal.
9. Make miniature orchestra with Keyboard Junior orchestra cutouts or with pipe cleaners or match sticks.

LEARN THE NAMES OF A FEW COMPOSERS AND SOME INTERESTING FACTS ABOUT THEIR LIVES AND COMPOSITIONS

1. Write and perform short original plays based on incidents from the life of a composer.
2. Draw pictures of events in the life of a composer.
3. Learn other related information about the music: well-known performers, historical and social associations, etc.

PLAY MUSIC FOR QUIET LISTENING

Debussy, "Clair de Lune"
Tchaikovsky, "Arabian Dance" from NUTCRACKER SUITE
Grofe, "Sunset" from Grand Canyon Suite
Beethoven, "Moonlight" Sonata, first movement
Bartok, "Quiet Lullaby"
Barber, Adagio for Strings

ENCOURAGE CHILDREN TO DO INDEPENDENT LISTENING ON THEIR OWN

1. Share records, students' and teacher's . . . "Show and Tell" idea.
2. Encourage student ownership of records; give information about cost, where to buy, etc.
3. Let children have access to records to play during their free time.
4. Call attention to good music programs on TV and radio.
5. Write letters of compliment to radio and TV stations that feature good music and tasteful programs.

MATERIALS

"Keyboard Junior" and "Young Keyboard Junior" . . . monthly music paper 1346 Chapel Street, New Haven 11, Conn.

Materials available such as pictures of instruments, pictures of composers, orchestra cut-outs.

Books for Children to Read

Balet, WHAT MAKES AN ORCHESTRA, Oxford U. Press, N.Y., 1951

Huntington, TUNE UP, Doubleday Doran & Co., N.Y., (instruments)

Lacey, PICTURE BOOK OF MUSICAL INSTRUMENTS, Lothrop, Lee & Shepard Co.

Posell, THIS IS AN ORCHESTRA, Houghton Mifflin Co., 1950

Baldwin, MUSIC FOR YOUNG LISTENERS, Green Book, Crimson Book, Blue Book, Silver Burdett, 1951

Baldwin, TINY MASTERPIECES FOR VERY YOUNG LISTENERS, Theodore Presser

Burch and Wolcott, FAMOUS COMPOSERS FOR YOUNG PEOPLE, Dodd, Mead & Co., N.Y., 1941

Wheeler, separate biographies of famous composers, Dutton & Co.

Wheeler and Deucher, plays based on the lives of composers and titled CURTAIN CALLS FOR MOZART, etc., Dutton & Co.

Recordings

Silver Burdett, MUSICAL SOUND BOOKS, records to go with the Baldwin books that are listed above.

RCA Victor Record Library for Elementary Schools, BA-

SIC LISTENING PROGRAM. Albums for grades 1, 2, 3, 4, 5, 6

Vox records and Period records, MUSIC MASTER SERIES, separate recordings on the music and lives of such composers as Schubert, Beethoven and Brahms

Single recordings featuring orchestra instruments such as "Tubby the Tuba"

Columbia CL-1026 Happy Instruments

Prokofiev, "Peter and the Wolf"

Collections by famous composers

Debussy, CHILDREN'S CORNER SUITE

Grieg, PEER GYNT SUITE

Grofe, GRAND CANYON SUITE

Saint-Saens, CARNIVAL OF ANIMALS

Schumann, ALBUM FOR THE YOUNG, Op. 68

Schumann, FOREST SCENES, Op. 82

Tchaikovsky, ALBUM FOR THE YOUNG, Op. 39

Tchaikovsky, THE NUTCRACKER SUITE

Tchaikovsky, THE SEASONS, Op. 37a

Movies of orchestra sections available for rent at state colleges and universities.

Creativity in Rhythms, Singing, Playing Instruments, and Listening, K-6

When asked to define the work "creativity", a little boy of nine expressed himself by saying, "Creativity is what you do outside yourself about the way you feel inside."

The teacher's place is to encourage and guide the creative expressions of children. She does this by showing interest in and enthusiasm for their work, and by giving sincere approval and praise of their creative expressions. The teacher should guide children's creative activities on their own level of abilities. When children are expected to conform to adult standards, spontaneity begins to disappear and creativity is stifled.

"We are interested in giving music an element of discovery that should permeate all learning."[1]

[1] Glenn, Neal E., "Teaching Music in Our Schools," Wm. C. Brown, 1951

OBJECTIVES . . . that all children

1. Have many opportunities to contribute according to their individual abilities.
2. Are eager to express themselves creatively, be it in making melodies or puppets, drawing pictures or creating stories to music, impersonating characters or interpreting moods of music.
3. Develop ability to create in the areas of song, song accompaniments, rhythms and dances, dramatizations, stories and drawing, making and playing instruments.
4. Develop self-assurance in expressing their original ideas, that they are helped to better social adjustment through the encouragement they receive from other children and from the teachers, and that they gain status as a contributing member of the group.
5. Appreciate the creative efforts of others.
6. Learn to cooperate harmoniously with others as they make creative suggestions.
7. Are able to respond better in other subject areas as a result of creative experiences in music.

THINGS TO DO

Give special attention to creative efforts of children in the various types of music experiences: rhythms, singing, listening, and playing instruments.

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Trent-Johns, Altena, *Play Songs of the Deep South,* Associated, 1944

PART TWO

THE GENERAL MUSIC CLASS IN JUNIOR HIGH SCHOOL

INTRODUCTION

"The general music class in the junior high school is the heart of the music program. Other activities flow from it and return to it. . . . For example, it is possible that the teacher of such a class may interest boys and girls in learning to play instruments of the band and orchestra, then use their skill in playing these instruments to add both to the knowledge and enjoyment of the class."[1]
The general music class should provide vital experiences for students, all of whom have potential music ability.

Here are some ideas to help teachers formulate policies and guidelines for the general music class, ideas on what the class should do.

1. Maintain and continue the learning experiences from the elementary school.
2. Give immediate pleasure and sense of accomplishment through different activities such as singing, playing instruments, listening, and creating.
3. Cover a variety of materials without too much emphasis on perfection.
4. Provide an emotional outlet that will improve the behavioral development of students.
5. Provide for those students who previously have been deprived of musical experiences and for those who are not in selected music groups.
6. Challenge students with unusual music ability.
7. Encourage students to use music in their leisure time.

OBJECTIVES OF THE GENERAL MUSIC CLASS

1. Development of skills
   a. Ability to "carry a tune"
   b. Ability to sing easy harmony parts
   c. Ability to sight read the music score
   d. Ability to accompany songs with instruments such as the autoharp

[1] Andrews and Leeder, GUIDING JUNIOR HIGH PUPILS IN MUSIC, Prentice-Hall, Inc., Englewood Cliffs, N. J., 1957, p. 102.

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2. Development of literacies
   a. Understand music fundamentals
      (1) Names of lines and spaces
      (2) Note rhythms, meter, measures, and time signatures
      (3) Key signatures and scales
      (4) Difference in minor and major modes
      (5) I IV V7 chords
      (6) Music signs and symbols
   b. Understand music form
   c. Know something about great composers and their music
   d. Recognize orchestra instruments by sight and sound
3. Development of aesthetic appreciations
   a. Enthusiasm for music that will carry into adult life
   b. Appreciation for a variety of good music

ADMINISTRATION

1. Scheduling and grouping
   a. General music should be required in the seventh and eighth grades.
   b. The general music program is more effective if spread over a two year period, even if alternated with other subjects.
   c. General music classes should conform to the average number of pupils in other academic subjects.
2. Basic equipment
   a. Piano — grand or small upright.
   b. The currently state adopted music series and the new series as they appear. At least three sets of books should be available for each level.
   c. Octavo music, such as SA, SSA, SAB, and SATB arrangements.
   d. Phonograph with all speeds with a selected collection of records.
   e. Chalkboard, staff line, tack board.
   f. Tablet arm chairs.
   g. Tape recorder.
3. Enrichment material should also be made available, e.g., Keyboard Junior Magazine, melody and harmony instruments (tone bells, autoharp, flutophones, etc.), films and film strips, and the like.
4. Evaluation
   a. Testing

(1) Inventory of the student's musical ability and achievement should be taken at the beginning of the year to use as a basis for evaluating progress.

(2) Other tests both written and oral will be given through the year.

(3) These tests will also serve to determine the effectiveness of the teaching.

b. Teacher observation.

(1) Daily observations should include skills, application, self-discipline, interest, meeting responsibilities, etc.

(2) Anecdotal record should be kept of individual behavior.

c. **Reports** to the administration and parents. Most schools will require a single grade, usually a letter for a final grade card mark. The letter grade indicates a composite of tests and observations and will be more meaningful if accompanied by a check list showing achievement in the area of the objectives of the course.

Student Progress Report (sample)

General Music Class

1. Classroom attitude and response
   a. Interest in music activities
   b. Attention to classroom work
   c. Co-operation and effort
   d. Care of materials
2. Participation
   a. Individual classroom activity
   b. Participation in group activity
   c. Extra activities (follow-up and extension of classroom activities on own initiative)
3. Achievement
   a. Listening experiences
   b. Use of singing voice
   c. Music interpretation
   d. Music reading
   e. Rhythmic activities
   f. Application of musical knowledge to outside activities (radio, TV, concerts).
4. Instrumental Music (group or individual instruction)
   a. Tone quality

b. Music reading
c. Performing ability; enjoyment of instrument
d. Group co-operation
e. Care of instrument

In the following outline, activities of the general music class—singing, music reading, listening, playing instruments—are treated separately. In actual practice, however, they cannot be isolated, but occur concurrently.

SINGING

The voice is a musical instrument that everyone carries with him at all times. The singing experience is an intimate one. It means much to the individual person, and it is the core of the program in the general music class.

The students should sing a variety of songs to suit many moods and experiences, songs that have inherent appeal as well as permanent musical value. There should be religious songs, patriotic and service songs, folk songs of many countries, art songs by famous composers, operatic songs, carols, and fun songs. Students should have a memorized repertoire of many of these songs.

Many songs should be sung in unison. There should also be much singing of easy harmony songs in two and three parts and, when possible, in four parts.

Stimulate interest in songs by correlating the singing with other courses. Have units of study that include music, art, literature, and social studies; such units as "Latin America" and "Going Westward."

Songs should be learned in a variety of ways. Some songs should be learned by rote, some by a combination of rote and sight reading, and others entirely by sight reading.

Have students sing with a feeling of appropriate interpretation and smooth phrasing, developing the concept of the phrase as a musical idea comparable to a sentence, an idea that can usually be sung with one breath.

Stress good posture, deep breathing, beauty of tone, intonation, clear attacks and releases, and clear enunciation.

There will be some students in junior high who have not found their singing voices. Refer to page 20 of this guide for ideas on how to help them.

The boy's changing voice is a problem at this level. Keep them singing; if they drop out now, it is hard to get them back into

the music program. Have songs for them with middle, small-range parts that are interesting to sing. Many unison songs should be provided for them. Help the boys deal with the changing-voice problem by explaining the changing voice as a normal process to be anticipated with interest and by developing understanding attitudes among all class members.

Because of the nature of the ever-changing junior high voice, testing of voices so as to keep students singing in an easy range should be a continuing process. The teacher's careful, daily listening to classroom singing will help her determine when the range of a certain voice is changing to the extent that the student should be transferred to a different part, e.g., the boy who has been singing easily in a soprano range and begins to strain when songs go above middle C should probably be changed to the cambiata part that centers around middle C.

Some of the changing voices in junior high will begin to take on the color and quality of true soprano, alto, or baritone. Real tenor quality is hardly ever found in junior high, but it is wise, for psychological reasons, to refer to the cambiata voice as tenor rather than as alto-tenor.

Kinds of voices in junior high

Unchanged . . . girls and boys
- Soprano
- Alto

Changing (cambiata) . . . boys
- Alto-tenor
- Tenor

Changed
- Soprano . . . girls
- Alto . . . girls
- Tenor . . . boys
- Baritone . . . boys

Ranges of voices

Boys				Girls	
Soprano	Alto	Cambiata (Alto-Tenor)	Baritone	Soprano	Alto

Help students learn to sing harmony

1. Sing rounds and descants, listening for the blend of voices. Songs with descants can frequently be used to provide interesting, limited-range melodies for the boy's changing

voice. Some descants that are quite high can be sung an octave lower by the boys, while the girls sing the main melody as it is written. In some songs with descants, transposition of the entire song to several tones lower will provide an interesting part for the boys on the main melody, while the girls sing the descant.

2. Sing a barbershop type of harmony "by ear." Use familiar favorites such as "Please Tell Me Why," "Home on the Range," and "Oh Mistress Shady."
3. Sing melodies in thirds.
4. Sing chords in a variety of ways.
5. Create a typical bass melody for familiar favorites. Because of the limited range in this type of bass melody, it is excellent for the boys.
6. Create rhythmic chants.

For other creative singing activities see "Continue Creative Activities."

Have students compare the sound of their voices (pitch, intensity, quality, duration) with sounds from other media.

1. Experiment by blowing across bottles of different sizes that are empty or partially filled with sand or water at various levels. Compare sounds with those of the singing voice.
2. Show how the size and length of piano strings relate to the sounds of the singing voice.

Have students make voice charts to show their singing ranges as they relate to the (1) grand staff, (2) piano keyboard, (3) voice range of the class (4) and autoharp.

Divide class into committees to make lists of favorite songs, composers, recordings, or folk dances. Discuss the qualities that should be considered in making the choices. These lists might be in the form of "Song Bag" or "Composer Bag" that is posted on the bulletin board.

The junior high penchant for "collecting" is conducive to the making of notebooks that can be used in a variety of ways. They might include such items as the following:

Notation of original songs
List of favorite composers
Biographies of favorite composers
Stories of favorite tone poems and operas
Definitions of music terms
History of orchestra instruments
Clippings

MATERIALS

Song Series

Berg, Hooley, Wolverton, ABC Series, Books VII & VIII, American Book Co.

Cooper, Nordholm, MUSIC IN OUR LIVES, Silver Burdett

Cooper, Nordholm, MUSIC IN OUR TIMES, Silver Burdett

Ekret, Barr, Blair, TIME FOR MUSIC, Prentice-Hall, Inc.

Ekret, Barr, Blair, YOU AND MUSIC, Prentice-Hall, Inc.

Ernst, Snyder, Zimmerman, BIRCHARD MUSIC SERIES, Books VII & VIII, Summy-Birchard

Pitts, Glenn, Watters, Wersen, OUR SINGING WORLD, Books VII, VIII, IX, Ginn and Co.

Sur, DuBois, Nye, THIS IS MUSIC, Books VII & VIII, Allyn and Bacon, Inc.

Wolfe, Krone, Fullerton. TOGETHER WE SING, Books VII & VIII, Follett Publishing Co.

Recordings

Norman Luboff Choir, "Songs of the West"

Mormon Tabernacle Choir, "Concert of Sacred Music"

Robert Shaw Chorale, "Christmas Hymns and Carols"

Roger Wagner Chorale, "Folk Songs of the New World"

MUSIC READING

It is impossible to expect growth in music without a preliminary understanding of the symbols of the musical score. There should be an inventory of music symbols in order to determine what must be taught or reviewed to make the students ready for music at this level.

Fundamental Music Symbols

1. Lines and spaces
2. Staff: treble, bass
3. Measure or meter signatures
4. Notes and rests values
5. Rhythm patterns
6. Scale steps, intervals, triads, cadences
7. Key signatures
8. Scale patterns: major and minor

These fundamentals should be studied as they are encountered in music rather than as isolated drills. The teacher should plan to use materials in which these fundamental symbols occur.

RHYTHM READING

Basic rhythm patterns in 2/4, 3/4, and 4/4 are

Basic rhythm patterns in 6/8 are

These are used in combinations with corresponding rests

RHYTHM READING EXAMPLES

Clap, tap, use percussion instruments, neutral syllable ("ta," etc.) or word chants for practice with the above patterns.

Rhythm patterns with same number of accents per measure may be used in combination. Patterns in 2/4 and 6/8 meter can be used simultaneously.

Use a variety of ways in presenting these to avoid making it a monotonous drill. Example: class or group activities.

"Clap Down" . . . by rows or groups as a game or contest.

"Rhythmic Dictation" . . . Teacher taps a rhythm pattern; students clap it back; they write it.

MELODY READING

The prerequisite for melody reading is the singing of **many, many** songs.

The previous singing experiences and amount of music reading of the students in a particular class will vary widely. For this reason it is important to inventory the skills in order to determine what kind of experiences should be provided.

In some cases, "the best guess" method of music reading may be satisfactory. In order to solidify and increase the accuracy of melody-reading skills, however, it is essential to pin-point specific patterns for accurate and permanent retention.

Students who are familiar with a large number of tonal patterns, even though learned by rote, will have an easier time associating the sound pattern with the printed note pattern.

The commonly used tonal patterns which follow provide a reference for the teacher.

List One	List Two	List Three	List Four
do re mi fa so	do ti la so	do mi so do	la ti do re mi
1 2 3 4 5	8 7 6 5	1 3 5 8	6 7 8 2 3
so fa mi re do	so la ti do	do so mi do	mi re do ti la
5 4 3 2 1	5 6 7 8	8 5 3 1	3 2 1 7 6
do re mi	do so	do do	la ti do
1 2 3	8 5	1 8	6 7 8
mi re do	so do	do do	do ti la
3 2 1	5 8	8 1	8 7 6
so fa mi	la ti do	mi do	mi re do
5 4 3	6 7 8	3 1	3 2 1
do mi so	do la	do so	la do mi
1 3 5	8 6	1 5	6 1 3
so mi do	la do	so do	mi do la
5 3 1	6 8	5 1	3 1 6

List Five	List Six (Supplementary)	List Seven (Chromatics)	List Eight (Minor Mode)
do re do	do re mi fa	do ti do	la ti do re mi
1 2 1	1 2 3 4	8 7 8	1 2 3 4 5
do ti do	fa mi re do	la si la	mi re do ti la
8 7 8	4 3 2 1	6 #5 6	5 4 3 2 1
mi fa mi	re mi fa	so fi so	la do mi la
3 4 3	2 3 4	5 #4 5	1 3 5 8
mi re mi	fa mi re	mi ri mi	la mi do la
3 2 3	4 3 2	3 #2 3	8 5 3 1
so la so	fa so la ti do	do ti la	la do mi
5 6 5	4 5 6 7 8	8 7 6	1 3 5
so fa so	ti la so	do te la	mi do la
5 4 5	7 6 5	8 ♭7 6	5 3 1
do ti do	so la ti	la te la	la mi
8 7 8	5 6 7	6 ♭7 6	1 5
do re do	ti la ti do	so le so	mi la
1 2 1	7 6 7 8	5 ♭6 5	5 1
			la do
			1 3
			do la
			3 1

List Nine	List Ten	List Eleven	List Twelve
do re	do ti	do mi	do la
1 2	8 7	1 3	8 6
do mi	do la	re fa	ti sol
1 3	8 6	2 4	7 5
do fa	do sol	mi sol	la fa
1 4	8 5	3 5	6 4
do sol	do fa	fa la	sol mi
1 6	8 4	4 6	5 3
do ti	do mi	sol ti	fa re
1 7	8 3	5 7	4 2
do do	do re	la do	mi do
1 8	8 2	6 8	3 1
	do do	ti re do	re ti do
	8 1	7 2 8	2 7 1

List Thirteen	List Fourteen
do mi sol do la fa re ti do	do mi sol do ti sol fa re do
1 3 5 8 6 4 2 7 1	1 3 5 8 7 5 4 2 1

There are a variety of ways in which these patterns may be presented without makng a deadly monotonous drill of it, e.g.,

1. Teacher analyzes the song material to be used and locates specific tonal patterns. These are then isolated and used as warm-up drills. Students locate these in the song and sing them with syllables or numbers and words. The song is then sung as a whole.
2. Use a group of these patterns as a game or contest for class activity.
   a. "Sing-Down" activity by rows or groups and individual students. The teacher shows the pattern (on flash card), and it is sung by the group or individual. If they miss the pattern they sit down. Last one standing is the "Winner."
   b. The teacher or student sings a pattern and the class or a student writes it. Singing it back after writing it is an important step in the learning process.

LISTENING

A basic area in the course content of the general music class is the study of music literature. The study of music literature re-

lated to historical, artistic, and scientific developments in various cultures through a study of musical form, styles, periods, and composers.

Listening experiences are an essential part of the study of music literature. Students should hear music that they enjoy, but it should be worthy of their respect for those qualities that give it lasting value, and it should contribute to a progressive continuity of musical growth.

The following suggestions for listening experiences should be of help to the teacher:

1. A teacher of music literature must possess a genuine enthusiasm for music. This fervor on the part of a teacher will help illuminate the pathway to better understanding and appreciation.
2. Use the class period for listening and related discussion. Let supplementary biographical and background reading be done outside the class.
3. Present the music as a shared experience, thus avoiding the erroneous idea that music appreciation can be taught. Enjoyment and appreciation can only be shared.
4. Avoid following a set pattern of procedure; such routine can easily dull the students' interest.
5. Plan your course carefully, using some principal theme or topic around which the listening materials can be centered.
6. The listening experiences should offer exploratory opportunities for the class to discover why they like or dislike certain music. The teacher should be a guide and avoid becoming a peddler of fact. Good teaching is more often a process of "drawing out" than of "pouring in."
7. The sensitive teacher skillfully uses technical and historical knowledge to aid the student in discovering why the music sounds as it does.
8. Present music as an art and a science.
9. Motivate the listening in some functional way as to make it relate as nearly as possible to music outside the classroom: music in the church, music on radio and television, live concerts, and articles found in newspapers and magazines.

MUSICAL TYPES

"Architects design buildings. Composers design music composition. A composer develops his musical ideas into major compositions. He follows certain laws and rules which musicians all

the world over have come to accept as belonging to definite type of compositions."[1]

Musical form is the way melody, rhythms, and harmony are arranged together in compositions. The form or architecture in music might be explained in the following manner. Beginning with the motif it grows and grows until it becomes a major composition, e.g.,

1. Motif is a small group of tones with a rhythmic pattern.
2. Motives become a musical phrase called a sentence. There are two kinds of phrases: one asks a question and is called "antecedent"; the other gives the answer and is called "consequent." Two phrases make a period, four phrases a double period.
3. Periods make song forms (binary and ternary).
4. Binary form is a composition made up of two main parts (periods or double periods).
5. Ternary form is a composition made up of three parts. The first and last are similar and the middle part is different.
6. Song forms become large compositions.

Students should be encouraged to study simple folk songs and instrumental selections to determine the form.

SUGGESTED LISTENING

A. March Types
   a. Military—Sousa, Stars and Stripes; Schubert, March Militaire
   b. Funeral—Beethoven, Sym. No. 3 Eroica, Second Movement
   c. Wedding—Mendelssohn, Wedding March
B. Dance Types
   a. Waltz—Strauss, The Emperor's Waltz; Ravel, LaValse; Brahms, Waltz in A Major
   b. Minuet—Beethoven, Minuet in G; Mozart, Sym. No. 39
   c. Gavotte—Ghys, Amaryllis
   d. Mazurka—Delibes, Mazurka from ballet Coppelia; Ganne, La Czarine
   e. Polka—Dvorak, Slavonic Dances; Ginn, Singing in Harmony, Page 40; Shostokovich, Polka from the Age of Gold

[1] Swift and Musser, ALL ABOUT MUSIC, Belwin, Inc., Rockville Center, New York.

f. Tango—St. Louis Blues (tango rhythm)

g. Suite—Aaron Copland, Rodeo; Delius, Appalachia Suite; Stravinsky, Firebird Suite

C. Rondo—Haydn, Op. 33 No. 2 String Quartet in E-flat Major

D. Nocturne—Debussy, Nocturne; Chopin, Nocturne in E flat

E. Fugue—Scarlatti, The Cat's Fugue; Bach, Toccata and Fugue in D minor

F. Canon—(See basic music series)

G. Vocal Types

a. Hymn—(See church hymnals)

b. Aria—Bizet, Toreador Song from Carmen; Handel, He Shall Feed His Flock

c. Cantata—Bach, Pentecost Cantata

d. Ballad—Ralph Vaughn Williams, Greensleeves Fantasia

H. Musical forms used with drama

a. Opera—Menotti, Amahl and the Night Visitors; Gounod, Faust; Wagner, Der Meistersinger Von Nurmberg

b. Oratorio—Haydn, The Creation; Mendelssohn, Elijah

c. Overture—Wagner, The Flying Dutchman

d. Prelude—Chopin, Prelude in D minor Op. 64 No. 2

e. Intermezzo—Mascagni, Cavaleria Rusticana; Leoncavallo, Pagliacci

I. Sonata Form

a. Concerto—Liszt, Concerto No. 1 in E flat; Bach, Brandenburg Concerto No. 2

b. Sonata—Debussy, Sonata No. 2 for flute, viola, harp; Hindemith, Sonata for Two Pianos

c. Symphony—Roy Harris, Sym. No. 3

d. Symphonic poem—Debussy, Afternoon of a Faun; Gershwin, An American in Paris

J. Jazz Types

George Gershwin, Rhapsody in Blue

Duke Ellington, Paul Whiteman, Stan Kenton, Dave Brubeck, Louis Armstrong

COMPOSERS

There are great leaders in every phase of human endeavor including music. Their names are immortal because they have created great music which we hear today on recordings, radio,

television, and at concerts. As we listen to their music and study about their lives and the times in which they lived, we come to a better understanding of musical ideas and what these great composers are trying to say.

The student's interest in the lives of composers may be stimulated by first hearing their music. If the music appeals to the student's emotions, interest and sensitivity, he may be led to explore deeper into the composer's background. To follow a chronological order of the study of composers could very well lead to killing the least spark of interest which the student may have. It would be wiser to begin studying composers with whose music he can identify himself. Aaron Copland's ballet "Billy the Kid," for instance, would be a good piece.

It is the teacher's responsibility to know the chronological order for the music of the many composers. Student-teacher planning for the study of composers and their music can be stimulating and may guarantee full cooperation for research in biographical material.

STYLES AND PERIODS

Style has been defined as "the distinctive flavor or characteristic manner of presentation, construction, or execution of any art." It may also reflect the artist's personal manner of expression, i.e., the distinctive flavor that sets him apart from all others.

We often identify style with national culture or an entire civilization. The concept of style enables us to draw a connection between artists and their times. When seen in the perspective of time, the works of composers of a given period seem to have certain qualities in common.

Style sums up the goals and ideals of a period, its special way of thinking and feeling, its characteristic mode of expression. It represents the common practice of an age, the procedures that each artist inherits and adapts to his own indivdual needs. The style of a period is the total art-language of all its artists as they react to the forces—artistic, political, economic, religious, philosophic—that shape their environment.

Periods in Chronological Sequence (approximate dates)

Late Medieval	1400-1450
Renaissance	1450-1600
Baroque	1600-1725
Rococo	1725-1775
Classicism	1725-1800
Romanticism	1825-1890
Post-romanticism	1890-1915
Twentieth Century	

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PLAYING INSTRUMENTS

PIANO KEYBOARD

All students in the general music class should become familiar with the piano keyboard so they may be able to read and play simple melodies and chords.

1. Playing with the right hand
   a. Establish the numbering of the fingers of the right and left hands.
   b. Name and play the piano keys in relationship to the printed page.
   c. Play and sing a five-tone pattern with the right hand beginning with key of C (C D E F G) ascending and descending. Simple melodies can then be played with these five tones, e.g.,

      "Hot Cross Buns"

      "Mary Had a Little Lamb"

      "Go Tell Aunt Rhodie"

      "Joyful, Joyful, We Adore Thee" (theme from ninth Symphony, Beethoven)

   d. Students play the above five-tone patterns and melodies in the keys of G, F, D, etc.
   e. Play songs using new fingering for extended passages by passing the thumb under the third finger (ascending) and the third finger over the thumb (descending), e.g.,

      "First Noel"

      "Pussy Cat"

      Repeat these songs in the keys of C, G, F, D

Anyone with a sense of rhythm can learn to play well enough for his own enjoyment and for learning new melodies of his own choosing. Technical facility can be developed as he attempts new patterns and melodies.

2. Playing chords with the left hand
   a. Building chords

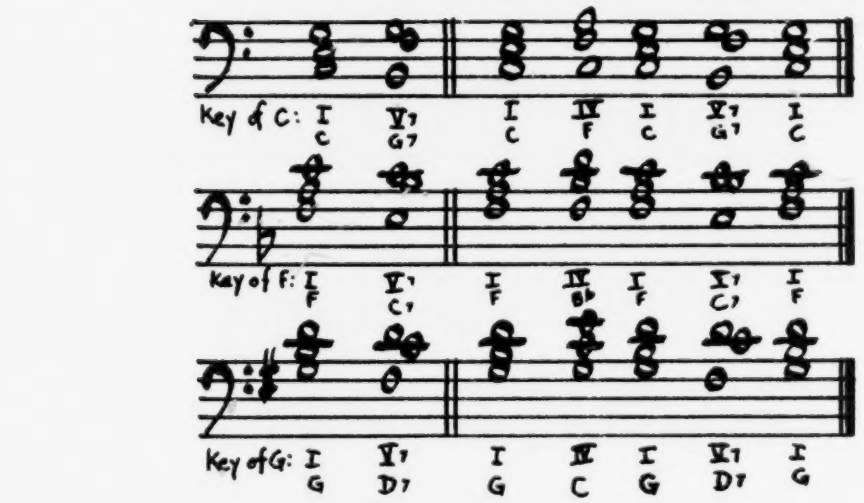
      Students should be taught how to build chords and triads (I IV V & V_7) by writing them on the treble and bass clefs. Begin with the keys of C, G, F, D.

      Chords are numbered with Roman numerals starting on the keynote for the I (tonic chord), the fourth note of the scale for the IV (sub-dominant), and the fifth note of the scale for the V and V_7 (dominant and dominant seventh). The letter name of the chord is the

same as the name of the note on which it is built. Chords can be built on any note of the scale and are numbered accordingly.

3. Left hand chording

The following illustrations show the chord arrangement of the I IV V & V_7. The fifth of the V_7 chord is omitted to make it easier to play. A left-hand accompaniment can be added to many songs using these chords in these arrangements (root position or inversion).



Chords in minor keys may be taught as above.
Note: To avoid confusion the inversions of chords (V6 IV6)
5 4

3. Accompaniment figures in various rhythm patterns with the I IV V chords will add interest in playing.

Students should be encouraged to create other accompaniment figures in the keys of G, F, D, etc. When they can do this, they are ready to use these to accompany melodies they have learned to play with the right hand.

PERCUSSION INSTRUMENTS

Experiences with percussion instruments are excellent for developing (1) rhythmic sensitivity and coordination, (2) understanding of measure beat and note values, (3) and discrimination

in deciding which instrument is most appropriate or what the desired sound effect is for different types of music. The use of percussion instruments with singing provides a valuable and interesting experience in rhythm reading.

The basic music series contain percussion scored to be used in connection with the singing of songs.

Interest in Latin American music makes it most appropriate to include such instruments as claves, maracas, tambourines, drums, and finger cymbals.

MELODY INSTRUMENTS

Many songs in the basic music series are scored or can be easily adapted for the use of melody instruments.

Melody instruments that can be used with the singing of songs are tuned resonator bells, harmonicas, recorders, song flutes, and the like.

HARMONY INSTRUMENTS

The autoharp is the most helpful instrument for ready-made harmonies, song accompaniment, and chord study. Other harmony instruments which may be used are guitars, banjos and ukuleles. The basic music series include chord markings for playing these instruments.

BAND AND ORCHESTRA INSTRUMENTS

It is not intended that the students be taught to play the band and orchestra instruments in the general music class. However, all students should have a fairly intimate knowledge of each instrument as to its appearance, how the tone is produced, its tone quality and range. The best way to introduce the instrument to the class is by having it demonstrated by members of the class or other performers. If this is not possible, pictures and recordings may be used. In many cases the songs which the class sings may be enriched by additions of various band and orchestra instruments.

Following is a list of instruments by families and some general information about them.

1. Families of instruments
   a. Strings . . . violin, viola, cello, bass, harp, (piano)
   b. Woodwinds . . . flute, piccolo, clarinet (soprano, also bass), oboe, English horn, bassoon, contra-bassoon, saxophone, (alto, tenor, baritone, bass . . . band only)
   c. Brass . . . trumpet, cornet (band only), French horn, trombone, baritone horn (band only), tuba.

d. Percussion . . . bass drum, snare drum, tympani, cymbals, triangle, castanet, bells, chimes, xylophone, marimba, piano, etc.

2. Production of sound

Sound is produced by controlled vibration. The tone of a musical instrument is produced in one of three ways:

a. Scraping and plucking . . . string family
b. Blowing . . . brass and woodwind
c. Striking . . . percussion

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PART THREE

CHORAL MUSIC IN THE SECONDARY SCHOOLS

ADMINISTRATION

Music Faculty. The choral music programs of junior and senior high school present a challenge to school administrators, whose major responsibility it is to provide attractive personalities as their choral music teachers. Teachers selected must also have a thorough knowledge of music, a musical performance ability and an understanding of the learning process among students they are to teach.

Scheduling. It is expected that the choral music programs will be scheduled as other academic courses. There will also be occasional need for extra rehearsals during off-school time. It is recommended that junior high school choral music classes meet each school day for at least 45-minute periods, as it is better for these students to experience music continuously rather than to have a high concentration for only a short span of time. In senior high school, the school day with the largest number of class periods (6 or 7) will treat the music program most agreeably.

In junior high, it is recommended that boy's chorus and girl's chorus meet in separate classes, with combined rehearsals scheduled once a week. Tape recordings of the girls may be used when the boys practice and vice versa. In senior high, it is recommended that mixed groups offer the best plan, depending on the extent of the choral program.

Academic Evaluation. Principals should encourage academic evaluation in the choral music program in order to insure solid musical achievement in junior and senior high school. Grading by class attendance is only one factor; furthermore, students should be asked to prepare and play simple major scales and chords at the piano keyboard, adding new ones each grading period. They should be heard by the teacher on their parts in music being rehearsed, either alone or in quartets, trios or duets. Regular testing of individual voices by the teacher should be a part of the periodic evaluation. Of course, attitude of the student and contribution to the group are other ingredients in grading.

Equipment. Administrators should provide pianos in choral music rooms (tuned to standard A-440), risers (if desired by the teacher), posture chairs, music library adequate for the local scope of music education, disk and tape recordings, record players, tape recorder and other audio equipment.

In-Service Training. It is further recommended that principals encourage and assist junior and senior high school choral music teachers to attend music workshops during the school year. They

should, also, encourage the music faculty to attend summer workshops in music and to belong to professional state and national music organizations.

CHORAL MUSIC IN THE SECONDARY SCHOOLS

The junior and senior high school choral music teacher is occupied each school day developing the musical abilities, insights and understandings of his students. Accumulative progress is expected each semester of music study throughout the six years of secondary school. Growth in each of the following areas is the goal of a musical education in secondary choral music:

1. Individual Voice Improvement
2. Tone Production
3. Choral Music Reading
4. Listening Experience
5. Breadth of Musical Style
6. Fulfillment Through Performance

1. Individual Voice Improvement

Junior High Boys. Handling the junior high school boy's voice requires good judgement by the music teacher. However, the teacher must first gain the boy's confidence by making him realize that everything being done is for his benefit. Also, the teacher should be familiar with the physical aspects of the changing voice, and explain them to the boy, when necessary.

Classification is an important step in improving the young boy's voice. This requires testing. For example, to test the voice individually ask the boy to sing a familiar tune. Or you may want him to sing a descending scale,—one from G above middle C to G below (or as far down in pitch as he can go). If he can sing higher than the original G, extend the scale upward to fit his voice. Also the teacher should recognize that some junior high boys actually have temporarily a range of no more than two or three notes. In this instance, find the few tones he can match, then proceed upward or downward as far as he can go. The range will soon expand to include more notes.

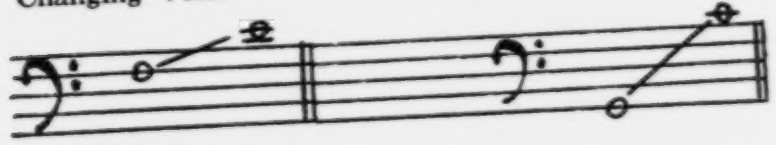
Since it is fairly easy to classify voices in groups of three, one may classify boy's voices by using a group procedure. This method is effective where boys are not accustomed to singing alone. However, necessary individual testing may be done after school.

It is suggested that unchanged boy's voices be classified as tenors, rather than soprano. The changing voice may be classified as alto-tenor, second tenor or cambiata (changing); whereas the

changed voice may be classified as baritone, first-bass or bass. The average ranges are:

High Unchanged Voice Low Unchanged Voice

Changing Voice Changed Voice

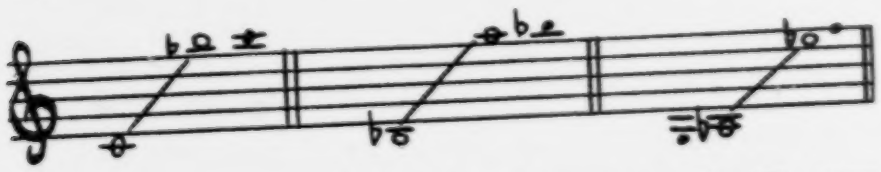


The choral teacher should observe carefully any signs of strain in the boy, e.g., scowling, a protruding lower jaw, or strained neck tendons. When any of these symptoms are noticed, change the boy's classification to a more comfortable voice part. It is important that boys continue to sing through the 'change', maintaining their interest and adding to their growing skill and musical enjoyment.

Junior High Girls. Girls' voices change in range and quality as they mature, but do not offer the same radical change problem as do boys' voices. In classifying girls' voices, it is well to locate the approximate middle range of the voice as a starting point.

There are three classifications of girls' voices: soprano, second-soprano (mezzo), and alto. In general the ranges are:

Soprano Second-soprano Alto



The first soprano voice is light and lyric in quality. The second-soprano voice is fuller and more dramatic, particularly on the lower notes; while the alto voice is more rich and mellow in quality. In classifying for voice parts, the quality of the voice should determine the part assignment more than the range displayed.

Since there are few true altos in junior high school, care should be taken not to damage a voice by forcing for low tones.

It is necessary for the choral teacher to stress the importance of the middle, or second-soprano part, since girls sometimes feel that this part is unimportant. Voice testing time may also be used for determining the girl's ability to read music and to carry a harmony part.

Girls Glee Club offers rich social and musical rewards both to students and teacher. Girls are willing to work hard for the finesse necessary for public performance and will give unlimited time and cooperation to the choral program.

Senior High School. In the majority of senior high schools, especially in larger systems, pre-enrollment for the fall term is held during the preceding spring. It is during this period that the choral teacher is concerned with replacing graduating seniors with voices which will add to the effectiveness of next year's group, or at least with voices which will not detract from the final results. Voice tests must be made. A convenient way to keep a record of voice tests is a card filing system with 4" x 6" cards printed with proper places for recording information desired.

VOICE TEST

NAME_____ AGE_____

GRADE IN SCHOOL_____ TYPE OF VOICE_____

QUALITY_____ RANGE_____ POWER_____

INTONATION____ DICTION____ READING ABILITY____

EXPERIENCE IN MUSIC_____

	FIRST TEST	SECOND TEST	THIRD TEST
DATE	_____	_____	_____
GRADE	_____	_____	_____

The candidate may be given a numerical rating of 1 (excellent) to 5 (very poor) in each area. Space should be allowed so a student may take a second or third test. The date of each can be recorded and ratings compared.

The most desirable senior high choral music program is one having both selective and non-selective choral groups. There should be a large chorus in which anyone may sing, regardless of ability, and also, small choral groups into which only the best voices in the school are admitted. Such a plan is commendable because it

not only gives everyone an opportunity to sing, but also provides special opportunities for the more talented and experienced students.

Selective Groups. Voice tests of candidates for selective groups should be thorough and complete. It is recommended that each candidate be auditioned individually, either before or after school. This approach will enable the student to be more at ease so he will do his best. Also, a short conversation before starting will help create a friendly atmosphere and give the teacher an opportunity to hear the candidate's speaking voice and pitch register, thus giving some idea of where the test should begin.

The test may start with a familiar song with piano accompaniment. This song should be repeated without accompaniment to determine whether the singer can maintain the proper pitch from beginning to end. Next, strike a series of unrelated tones, asking the student to sing each tone immediately upon hearing it as a test for quick reaction to pitch. Then play a triad, such as C-E-G, (not in arpeggio) telling the candidate you have sounded LOW-MIDDLE-HIGH pitches. Have him hum or sing the MIDDLE pitch. Repeat this three or four times on different triads. His range can be determined easily by upward and downward scale vocalization, or by arpeggios, until both bottom and top limits have been discovered.

A choral teacher reporting to a school system for the first time must decide whether or not to require all former members of the select choral group to try out along with new candidates. If such a procedure might prove to be a cause of resentment among continuing members, a test would do more harm than good. However, if a test be expected of everyone, the teacher will know each voice more intimately.

Non-Selective Groups. The voice test for members of non-selective choral groups will determine range and quality so the singer may be assigned the proper part. When the teacher meets the new class, the first concern is the accurate and expeditious classification of individual voices. This voice testing and the subsequent seating arrangements for a class of fifty or sixty students can be completed in two, not more than three, class periods—provided the teacher is sure of the procedure and does not waste time in unnecessary talking.

As soon as the group is seated and the roll taken, voice testing should proceed quietly and without comment. It is poor diplomacy to announce a "voice test". Such news is sometimes greeted by a general clearing of throats and the setting up of a defense mechanism. The word "test" carries too many implications of strain and anxiety, disappointment and failure.

Preliminary to the routine of voice testing, material to serve as the basis for a written music lesson should already be written on the blackboard; such as, lists of keys, meter signatures, or any similar material of musical value. The rewards of this plan lie in keeping every pupil busy by concentrating on the written lesson. Thus, the pupil being tested is spared appraising glances and curious eyes.

A simple method of determining quality and range is to have the pupil to sing arpeggios. The teacher should try to hear individually every voice in the general chorus in order to discover the weak members and the leaders. Moreover, students like to have the expert opinion of their teacher and are better satisfied with the parts assigned to them.

2. Tone Production

During early-in-the-year rehearsals, the choral music teacher discovers almost as many varieties of tone production in his chorus as there are singers. Whereas, the least experienced students appear to disprove the laws of nature and the test books of the physiologists, the more experienced ones, vocally endowed in varying degree, offer a challenge to the teacher's skill and ingenuity. Yet—it is the teacher's task to bring every student singer to an understanding of good vocal tone production through a study and appreciation of intonation and tone quality.

Intonation. It is necessary to spend time correcting faulty intonation during high school choral rehearsals. Improper posture, wrong intervals, and lack of chord tuning are contributing factors to poor intonation. But—the basic factors are: incorrect tone production and poor pronunciation.

Choral directors may correct poor intonation in their choirs and glee clubs by teaching student show to produce a free singing tone. Such a tone depends upon the correct formation of vowels, proper management of breath and flexibility of articulation.

When vowels are produced correctly and when the breath is properly managed beautiful tones will result. And, when articulation is free and does not interfere with the vocal act, a legato, singing line can be retained.

Tone Quality. Beautiful tone quality is one of the most satisfying elements of a superior musical performance. If musical sound is to make a positive contribution, it must possess quality of tone.

The requirements of good tone quality are: freedom, resonance and expression. These are best appreciated and understood by the student if he is able to hear a tone which has these characteristics.

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Illustrations by teacher, by students, and by artists on recordings, radio, or T.V. are important ways of improving the tonal imagination.

When a vocal ensemble produces tones which are in tune and which are satisfying in tone quality, it is well on the road to providing a satisfying musical experience for both participants and listeners.

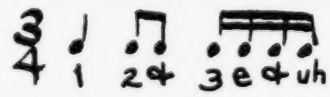
3. Choral Music Reading

It has been observed that students with some sort of instrumental music background make the best choral sightreaders. Perhaps this is due to the steady sequential training received by instrumental students, or it may be due to the high regard given in instrumental music to the steady beat. Choral students drop in and out of music classes without regard to the need for background and sequence of training. Perhaps this is the reason why many high school choral music teachers are reluctant to emphasize music reading for fear of causing students to drop music entirely. Regardless, the choral music teacher cannot base his program of music reading on piano students or converted band and orchestra members. Security within his students must be developed in rhythm and pitch.

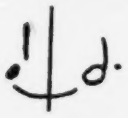
Rhythm. A basic consideration in teaching choral music reading is rhythm. Two approaches must be kept in mind; the intellectual and mathematical, and the physical response. Each approach must be handled with equal emphasis if desired results in reading are to be accomplished. In both, encounter the problem first; for a student will be willing to back up and learn a fundamental principle, when he realizes he does not have the knowledge to go forward.

In studying rhythm from the mathematical standpoint make sure each student understands that he is substituting musical symbols; such as, a whole note for the mathematical symbol of "1"; a half note for "½"; a quarter note for "¼" or the eighth note for "⅛" etc. An example for teaching the relationship of one note value to another, ask a portion of the music class to represent whole notes, another portion half notes, and likewise for quarter and eighth notes. Have the students clap their respective related rhythms simultaneously. Also, be certain that students understand the significance of the top and bottom numbers in meter signatures.

One system of counting gives special attention to divided beats, such as:

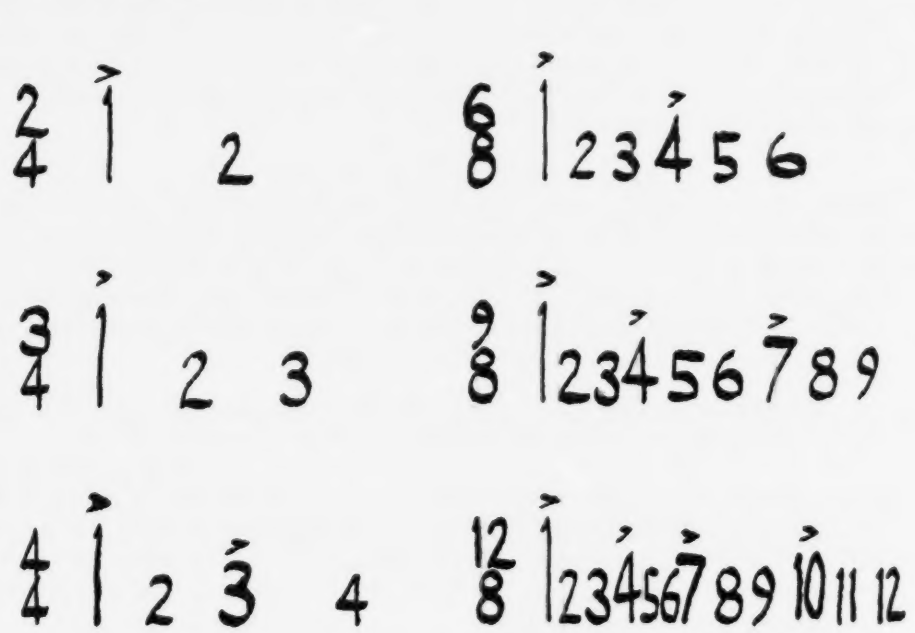


Also, the effect of the dot in musical notation must be explained. Explain the musical tie; especially when it occurs across a bar line, such as:



Write many examples of mathematical rhythms on the blackboard. Count them orally—count and clap—clap without counting aloud, and sing syllables such as "la" or "ta" to the rhythm.

In teaching rhythm from the physical response approach, the accents in rhythm must be felt. Each student must know where the heavy and light accents occur normally. The following examples written on the blackboard will allow students to see where the normal accents are:

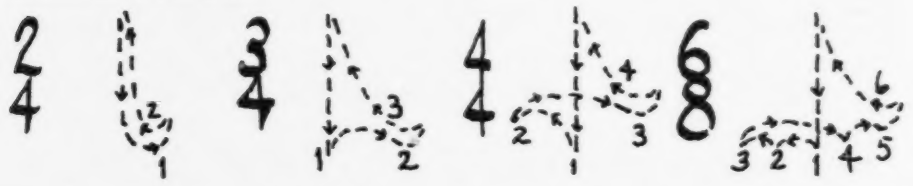


Expect students to write these examples. Ask the class to count and to clap the rhythms, accenting as they go.

In a musical context it will be necessary to isolate those rhythms which cause difficulty. Write one on the blackboard, out of context, and drill on it for a while. Do not leave it in that stage; but put it back into context, where the original problem occurred. A wise teacher will select the same rhythmic problem from several

different melodies or songs, thus satisfying the class that they have mastered that particular rhythm problem.

It is helpful to write the following conductor's basic diagrams on the blackboard:



Expect each student to reproduce the diagrams on paper. Ask the class to count aloud as they conduct each pattern in the air.

Pitch. The second important area in vocal sightreading is pitch. The same principle as used when teaching rhythm may be applied in teaching pitch—that of isolating difficult intervals and chords. What if students don't know their notes, and are only reading words or singing whatever they hear? It is at this point that we must strive for some common level of musical knowledge to serve as a foundation.

The use of simple sight singing exercises for ear training—scales and arpeggios, note patterns, melodic passages, basic chord progressions in related keys—all offer endless opportunities for the development of musical imagery beginning in junior high and continuing through senior high school. These exercises should be adapted to the level of the student's previous training, and can be duplicated or copied from the blackboard.

Checking Progress. Student progress in reading may be determined through individual auditions when the student sings passages from music being learned for performance or sings portions of sight singing exercises with note names or syllables. Testing will result in greater concentration, more attention to detail, increased self-confidence on the part of the individual, and a more thorough preparation of music to be performed in regard to pitch, rhythm, intonation, holds, and cutoffs.

As students compete to establish higher standards for the group, and as greater attention is called to real music reading (rather than guessing at the tune while watching the text), students of vocal music will develop confidence that they are receiving training on a level second to none, and wholly adequate for continuing their music experience.

4. Listening Experiences

Listening experiences should be an integral part of the choral music class in secondary schools.

Before creating music listening opportunities, the teacher must become aware of the musical background of his choral students and of materials available. If possible, secure for study tape or disc recordings of music being rehearsed or at least of music in the style being rehearsed. Listening to recordings which illustrate superior tone, blend, diction and style, can be most revealing to students. Recorded passages may be repeated at will until the group understands the rehearsal goals.

Special spaces or listening rooms should be available for students to use for listening to recordings. Experience shows that when a music recordings library is available, students will use it. They will find time to listen to and enjoy music.

The teacher should draw the attention of students to future community musical events which students may attend. The same should be done for radio and television programs for the ensuing days or weeks. An adequate and active bulletin board, attractively arranged, should be maintained in the choral music room for posting current musical notices and miscellaneous musical information.

Both teacher and students will find the tape recorder a valuable aid in the choral music classroom. Rehearsals may be recorded and replayed for study and discussion. The teacher may tape record piano accompaniments for practice with soloists and groups. Taped accompaniments free the teacher to work with sections or the entire group.

Essential listening aids for choral music are:

Recordings — disc and tape
Storage for recordings
Good record player
Tape recorder
Listening rooms or space
Musical scores
Record catalogs

5. Breadth of Musical Style

Style in music is defined as the customary manner of performing a composition according to the time and place of the composition's origin. This 'customary manner of performing'—the spirit or interpretation—is really as much a part of the composition as are the notes. The full greatness of music is realized only through authentic recreation of its style; whereas, ignorance of musical style makes the notes sound stale.

Secondary choral music students should be led to understand that a musical interpretation goes along with the piece itself. For

example, a school song, a ragtime tune, popular music, and the great classics, all played strictly as the notes are written, do not quite produce the right interpretation. Therefore, it becomes of critical importance that the choral music teacher "know" from experiences the authentic styles in the history of music, including the present.

A characteristic of all music throughout history is that it stands as its own authority with every period producing its own style. Masterpieces in music are not superseded by newer masterpieces; but to keep the vision of an old masterpiece fresh, it needs to be heard in its own voice.

There are many ways of reconstructing a past era. One of the best ways is through the artistic interpretation of the music of the period. For example, a Haydn Quartet can magically bring to life a candle-lit ballroom, powdered wigs, silver buckles—in short, a whole bygone milieu—when it is played in the appropriate style.

Choral Repertoire. Secondary school students need to experience as a minimum, the earmarks of authentic music style of these historical periods: the late Renaissance, the early and late Baroque, the Rococo or 18th century "classical", the "Viennese Classical", the middle and late Romantic, Impressionistic, 20th Century Neo-Classical, and certain other prevailing "modern" styles. The choral music library provided in junior and senior high school should include the spectrum of styles for these historical periods.

Awareness of style in music tends to cultivate in the student a discriminating sense of our heritage and of values in general. A painting, a poem or a piece of music is in a very real sense a "chunk" of the period which produced it. It is the period itself in partial survival; thus it is a document. Therefore, the choral music rehearsal in secondary school offers a chance to teach students a sense of their past through musical style.

Meaning of Music. In bringing students into the presence of musical classics, we discover that meaning is the most important aspect about music; but how can we teach meaning? The only sure avenue for getting at meaning is to teach the student a comprehension of style. Once in possession of such understanding, the student will be well on the road to finding the meaning of the music for himself.

More and more, music is being understood as a mode of thinking all its own—not thinking in symbols that have explicit conceptual meaning like verbal language, but an equally valid language made up of another kind of symbols. What musical language in its various styles has to offer is a whole dimension of meaningful realization.

6. Fulfillment Through Performance

Students in secondary school choral music groups should realize that they are unlike regular school classes in that they frequently are expected to give of their time by performing for the public which, in reality, is furnishing the opportunity for their participation in music. Public performance allows the group to share its music with others.

Rehearsals. Preceding a public performance comes the necessity of day by day utilization by the teacher of valid rehearsal techniques coupled with a sympathetic understanding of students and their capabilities. Such rehearsal techniques include: an understanding of choral tone quality, intonation and pronunciation, musical phrasing, dynamics, tonal balance, relationship of the vocal parts and the style of the music. Proper attitudes from students for fruitful work and accomplishment are, also, necessary rehearsal ingredients.

Quality. The teacher must insist that his group do everything within its power to deliver a performance which will obtain approval of the audience. With this objective, any group will do better work. Performance casts the choral group in an entertainment role, and as a public relations unit of the school. School music performances compete with professional performing standards in radio, recordings and television. A real danger occurs in making public appearances when not adequately prepared; which, if continued for any length of time, will diminish the power of motivation within the group.

Incentive. The natural outcome of weeks of rehearsal is the performance of the choral ensemble in public. Even though secondary school choral music teachers maintain the musical education of their students as their primary classroom goal, it is public performance which serves as the powerful motivating factor in maintaining student interest. Music exists only as it is performed; and a public appearance—locally, out-of-town, at music festivals or contests—provides the incentive needed for a choral group to rise above itself in unity and musical expression.

Program Planning. Public programs by school groups should be carefully planned in content in order to assure a positive audience reaction. For example, public programs should be kept within one hour in length or at most an hour and a quarter. A commentator reading an educational and informative script may be used to introduce each number or group of numbers. Lighting may be used to reinforce a mood or dramatic climax. Also, the program should move without awkward pauses. Soloists or small ensembles in front of the curtain or the school band or orchestra in the pit makes for smoothness while changes on stage are being made.

Often a group of choral numbers may be arranged into a "scene" with costumes, scenery, lighting and informal grouping of singers. These add color and interest. For example, a group of English singers might be worked into an English Mayday or Country Fair scene; or a group of Russian folk and liturgical songs may be "staged" in an outdoor set with a cathedral background; or, perhaps, a group of popular songs of the present day might fit into a ballroom scene. Tasteful dress is always in order. Easy to include in a choral concert is the feature of having one or more selections for the entire audience to sing; such as, "Onward Christian Soldiers", "America the Beautiful" or "The Battle Hymn of the Republic."

Performance. Chief reasons favoring public performance by school groups may be stated as follows:

(1) Cooperative planning and a united effort for striving toward perfection through public performance results in a marked rise in the capacity of the students.

(2) Public performance usually calls for desirable collaboration of departments within a school.

(3) In some schools a public performance is necessary to "sell" the music department to the student body.

(4) Through public performance, parents and friends of the students take pleasure and pride in the work of the school. In fact, disinterested persons may be attracted to the work of a school through its music program.

(5) Musical performance not only raises the standard of appreciation among the performers, but if the performance is of high quality, it raises the standard of appreciation of the audience, too.

(6) Public performance where many individuals participate broadens the social outlook of the students.

Certainly it is demonstrated that the school choral music teacher must exercise considerable skill in order to capitalize on the many values of public performance to his group.

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PART FOUR

INSTRUMENTAL MUSIC

INSTRUMENTAL MUSIC IN THE ELEMENTARY SCHOOL

Principal objectives of the Instrumental Program at the elementary level are divided between musical and non-musical objectives. **Musical** objectives include the following:

To provide an extension of the general music program, especially in regard to activities such as Reading, Listening, Rhythms and Playing Instruments.

To provide instruction in basic musical skills, e.g., tone, quality, intonation, articulation.

To apply rudimentary skills to music literature.

To develop reading comprehension and the ability to apply what is read to performance skills.

To provide exploratory experience in instrumental music—help to find the right instrument for the child.

Important among the **non-musical** objectives are the development of characteristics of: Responsibility, Dependability, Feeling of Importance (belonging) of the Individual, Cooperation, Posture, Poise, and Discipline.

In addition, a **joint** objective is the correlation of music with other activities as a part of daily life.

Certain pre-instrumental experiences are helpful for an effective beginning in actual instrumental instruction. For example, general music proficiencies include many skills and knowledge as the result of elementary music instruction. Children should be able to recognize instruments, both by **sight** and **sound.** They should also have developed an insight as to the place of instruments in performance. It is expected that they will have developed an understanding of signs and symbols so as to be able to identify and understand the meaning of notes, rests, time signatures, and such.

Children beginning instrumental study should have achieved tone-matching ability and have developed a reasonably accurate physical response to rhythmic beat or pattern. They should also be able to sing a major scale acceptably.

Children beginning instrumental instruction should have had an opportunity to become familiar with the piano keyboard. In addition, they should have had a number of basic experiences with a variety of rhythm instruments and have developed some discriminating ability as to which instrument is most appropriate for what kind of music, taking into account tone, mood, and rhythm of the music.

Pre-instrumental experience with melody instruments such as Tonettes, Flutophones, Melody Flutes, and the like are an advantage in the subsequent study of instrumental music. Contact with instruments like the autoharp will have developed some understanding of the basic harmonic structure of music and will also have helped to develop coordination between right and left hands.

Problems of scheduling instrumental instruction at the elementary level are often dependent upon the individual school situation and the particular administrative policy. However, certain basic guidelines may be set down for the establishment of an ideal situation.

String instrument instruction should begin in the fourth grade. Young muscles are sufficiently flexible to meet the demands of the stringed instruments. A longer time is subsequently provided for the development of motor skills and techniques. Smaller instruments are available more than in the case of winds, thus enabling young players to begin instrumental study at an earlier age. Half and three-quarter sizes may be purchased in all stringed instruments.

Wind instrument instruction should begin by the fifth grade. The start of winds is delayed because there are no half or three-quarter sized instruments available for young hands and arms. Children at this age level have sufficiently developed teeth and jaws. Coordination, too, is sufficiently developed for performance on wind instruments. The fifth grade child enjoys drill work and is willing to practice apparently repetitious exercises with greater tolerance than he will be later on. Less time is needed than in the case of strings for the development of motor skills.

Percussion instrument instruction should begin by the sixth or seventh grade. Percussion instruments should be taught in separate classes in addition to or in place of instruction with a group of heterogeneous wind instruments. Percussion techniques develop more rapidly in terms of rhythms than with the other musical nstruments, hence, the precussionist should not be limited to the performance of whole and half notes which beginning wind instrument players may be performing. In-

teresting rhythmic parts should be interpolated in order to capture the imagination and interest of the percussionists.

Three 45-minute periods per week are recommended as the minimum time allotment for instrumental music instruction in the elementary schools. A major factor in time allotment is consideration of the amount of time needed during a particular period to ready and later put away a musical instrument. Tuning must be done effectively and efficiently in a relatively short time in order to make the most of a brief period of instruction.

Because of the various problems in dealing with different kinds of musical instruments, it is highly recommended that where the scheduling arrangements permit, two of the three weekly periods be conducted for homogeneous-type instruments and that the third period bring all wind and percussion instruments together in the form of an elementary band. String classes at the elementary level should normally be separated from wind and percussion instruments, except for the preparation of special orchestral programs.

Outside practice requirements should provide for a minimum of 30 minutes daily for six days each week, or an average of three hours per week.

Public performance at the elementary school level normally should take the form of an open rehearsal, designed to demonstrate programs and achievement and the methods of accomplishing these to parents and other interested groups. The primary purpose of instrumental instruction at the elementary level is thus closely related to a learning situation. Parents are advised in this way as to progress. There should be no marching experiences at this level for instrumentalists. No exploitation of any type should exist.

Certain basic physical facilities are essential for the maintenance of a satisfactory elementary instrumental instructional program.

1. Instruments such as violins, flutes, clarinets, saxophones, cornets, and trombones which may be used by beginning instrumentalists are normally purchased by the parents through private arrangements with music dealers. The instrumental music teacher may always hold himself in readiness in an advisory capacity in order that he may inform interested parents as to the characteristics of a satisfactory instrument, suitable to a beginning student.
2. If a school desires to develop a more complete instrumentation, it is recommended that school-owned instruments should include: String (violoncellos and string basses); Woodwind (oboe, bassoon, and other large woodwinds);

Brass (French horns, baritone horns, and tubas); and Percussion (bass drum, cymbals and miscellaneous small percussion instruments).

One of the publications of the Music Educator's National Conference is a book entitled, "Music Rooms and Equipment." This manual is of invaluable assistance to the instrumental director or school administrator planning a facility to house an instrumental instructional program. However, certain basic needs may be noted herein. For example, the instructional room for instrumental study should be a music room, if possible, rather than a cafeteria or other general utilitarian room. This is often difficult because of the itinerate nature of the elementary instrumental teacher who moves from school to school. Space requirements are generally set at twenty square feet per child. Some acoustical treatment of the room is important.

A teaching room needs certain minimal types of equipment for successful learning. These include a blackboard; non-folding chairs, emphasizing good posture; non-folding music racks, heavy and durable and furnished by the school; a piano; a phonograph; and a tape recorder.

Like any elementary classroom, the instrumental room should be well-lighted and ventilated in order to produce those conditions most conducive to efficient learning. In addition, it should be a pleasant room, featuring wall displays designed to interest the instrumental student—instrument charts, pictures of instruments, and such.

INSTRUMENTAL MUSIC IN THE SECONDARY SCHOOL

A number of important objectives have been formulated for guidance and development of the secondary school instrumental music program.

To continue the carry-over provided by the general music program at both the elementary and secondary levels with special emphasis on instrumental performance and listening.

To provide instruction in basic technical skills, e.g. (tone, quality, intonation, articulation, etc.)

To apply rudimentary skills to music literature.

To develop reading comprehension and the ability to apply what is read to performance skills.

To recognize the nature of the adolescent child in his musical, sociological, and personal relationships with the program.

To develop ethical and moral standards.

To continue exploratory experiences with those children who have not yet found the instrument most suitable.

Scheduling and the availability of instrumental instruction are problems that each individual school must work out according to its own administrative policies. Nevertheless, some basic guidelines might be helpful. Every child should have the opportunity to begin instruction on a band or orchestra instrument. Every child should be given the opportunity to participate in an ensemble, small or large, intermediate or advanced.

Instrumental periods should be conducted on a daily basis as part of the school curriculum. These class periods should be full length, and should be regular in occurrence.

Few members of the school instructional staff have greater opportunity for the development of good school and community relationships than the music teacher. Within the school itself, it is incumbent upon him and his staff to develop cooperation between Vocal and Instrumental groups at the highest level. Rehearsals for such organizations may often be scheduled at the same time in order that they may cooperate in various endeavors.

There should be at least one public concert each year by each of the various musical organizations. At least one assembly program each year should be scheduled in order to provide listening opportunities for the student body in addition to performance opportunities for the students. In these assemblies, the musical program should be the principal feature and not just a functional assistance.

Contests and **festivals** offer a high degree of motivation for students in junior and senior high schools. It is essential, however, that they be kept in proper perspective so that their prime purpose is educational in nature. High standards of performance should be strived for. Students attending a contest or festival should be encouraged or even required to listen to other groups or individuals performing. Student groups should participate only in contests and festivals approved by the Oklahoma Secondary School Activities Commission. Advance planning should be undertaken in order to prevent students from missing an undue amount of class time because of contests or festivals. Such participation should always be viewed as an educational rather than a recreational opportunity.

The MENC SOURCE BOOK, "Music in American Education," is quoted:

> "The major purpose of music at the junior high school level is to continue the educational and cultural processes begun previously rather than the exploitation of groups for public performance."

Therefore, consistent with this viewpoint, it is recommended that the decision to provide a public performance of an instrumental group always be made from the standpoint of the question, "Is it good for the students involved?" In other words, instrumental groups should not accept public appearances merely as a service to the community without regard for the value of such performance to the children, and particularly where the performance might actually have a negative effect on the instrumental program itself. It is essential that the school administration support the musical director in this respect. It should be noted that "exploitation" is a matter of degree and that public performance for the sake of informing the public as to the progress being made by the instrumental program may often be a healthy aspect of that program.

Regular performance at athletic events at the junior high school level should be discouraged. There could be too much pressure brought to bear on the students as a result of poor performance due to a regular appearance schedule. Not enough time is always available to prepare adequately a group at this age level, whether marching, acting as a pep band, or what.

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On the other hand, it is recognized that public performance at athletic events, in civic parades, and such, is an important service to the school at the senior high school level. This opportunity brings the band before a large segment of the school and community population and provides a fine opportunity for parents to view at first hand high standards of quality established by performing instrumental groups at the high school level.

The Marching Band. Membership in the marching band should be open to all instrumental music students by audition and recommendation of the band director. The same fundamentals of musicianship such as fine tone production, precision in attack, rhythmic accuracy, good intonation, and balance must be stressed in the marching band as well as in the concert band. These fundamentals must not be sacrificed for the sake of visual speed and effect. Adequate rehearsals should be provided to allow time to complete all details necessary for successful performance. Extra time before or after school may be needed. An adequate drill area should be provided for outside rehearsals. The drill area should be the size of a regulation football field and be properly marked according to specifications of the National Intercollegiate Rules.

Junior and senior high school students should not be combined in the same marching band except in the case of high schools with limited enrollment. Marching band activities at the junior high level should be primarily for training purposes, and not for performance.

A great deal of care and planning must be made in the selection of music and appropriate cadence for the marching band. The rhythmic construction of the music, the technical ability of the students, and the size of the students are of primary importance to the musical and visual success of the marching band. Precision of body movement and a thorough knowledge of the fundamentals of drill are also necessary for a fine performance. The senior high school marching band should perform for athletic events and for various parades and other civic occasions when approved by the school administration. Care should be taken not to exploit the student's time, especially when school is in session.

It is recommended that credit for the marching band be an approved substitute for any physical education requirement since properly supervised marching experiences provide a healthy outlet for physical development of the body.

The study of music literature should and must be a significant aspect of instrumental instruction at the secondary level. The MENC SOURCE BOOK is again quoted:

"A good instrumental music program should result

in recognition on the part of the students of the importance of the literature for orchestras, bands, and chamber music groups just as they consider English and American literature to be representative of the artistic ideals of English-speaking countries."

It is essential that instructors, administrators, parents, and students alike come to realize that participation in instrumental groups in the schools is more than a leisure time activity. It is important that organization rehearsals be conducted as classroom experiences with attention to the study of the basic rudiments of music and to a study in breadth and depth of the literature of the band, orchestra, or ensemble.

The literature performed should be representative of the scope of available materials from many different countries, composers, styles, and such. It is important that the difficulty of the music assigned not be too much in advance of the capabilities of the organization or individual, but that, on the other hand, it always offer something of a challenge to the learner to improve his technique and understanding.

Literature not fully prepared to the satisfaction of the instructor should never be programmed for public hearing. It is important to develop and maintain high standards of performance. Success is particularly important to the junior or senior high school student, but it is equally important that they must strive to achieve that degree of success.

Physical facilities and equipment in secondary schools are much more extensive than in the elementary school. School owned instruments must include Strings (violas, violoncellos, and string basses); woodwinds (oboes, bassoons, alto and bass clarinets, baritone saxophones); Brasses (French horns, baritones, and tubas); Percussion (bass drums, cymbals, snare drums, field drums, two to four tympani, miscellaneous small percussion instruments). In addition, the instrumental room should be equipped with a piano.

A problem of ethics is involved in dealing with children and their parents relative to the recommendation and purchase of privately owned instruments. Although it is considered unwise for an instrumental director to specify a particular brand name exclusively, on the other hand, he does have some responsibility for informing the parents and child as to the inadvisability of purchasing cheap, poorly constructed instruments which would be detrimental to the child's learning facility. The actual purchase should be between a retail merchant and the parents.

The MUSIC EDUCATORS NATIONAL CONFERENCE publishes a comprehensive bulletin entitled, "Music Buildings,

Rooms, and Equipment." Details of room planning should be obtained from this manual. Minimum requirements include a separate room, especially designed for instrumental instruction, featuring a minimum of 20 square feet of floor space per student, adequate light and ventilation, a variety of storage cabinets for instruments, music, and uniforms. It is essential that equipment and supplies be adequately housed in order to ensure maximum use through the avoidance of undue wear and tear. Equipment should include racks for storing and sorting music.

In addition to the piano mentioned above, the instrumental room should include a phonograph, a metronome, a tuning bar or electronic tuner, and a tape recorder with a good microphone and stand.

Acoustic treatment for the best blend of sound and balance of instrumental tone is essential. Expert acoustical engineers should be consulted by architects in the preparation of such a room. The mere addition of an acoustical tile to the ceiling is not always the answer to the problem of the treatment of sound.

Built-in risers of varying levels and of at least two 60" depth for the seating of instrumentalists in a semi-circular form are usually desirable. The third or top riser should be 72" in depth. Chairs should be selected from the standpoint of good posture necessary for instrument playing. Music racks should be durable, rather than of the light, folding type, but should be easily adjustable as to height and slope of the desk.

Practice rooms adjacent to the instrumental rehearsal room are highly desirable and at least one should be large enough to accommodate a small instrumental ensemble. The director's office should overlook the rehearsal room by means of a glassed-in window, but should be completely separated by partitions and a door.

The maintenance of a fine instrumental program is dependent in part on the development of a regular budgetary allotment. A tax-supported budget should include funds for the maintenance of school-owned instruments and equipment. The operating budget should include resources for the acquisition of new and replacement music for the organizations, classes, and ensembles. Major repair of instruments should be scheduled by the director over a several-year period of time so that no undue taxing of resources would be necessary at any one time. This should be well planned in advance. Various expendable supplies necessary to maintain the classes and the organizations are part of the operating expenditures. **raising activities.**

Capital outlay should come from tax-supported funds and fund
1. Tax-supported funds should provide the basic equipment

necessary for the development and maintenance of the instrumental department. It must be recognized by the director that large purchases of instruments, uniforms, or equipment must be planned in advance for the average school cannot absorb unusual costs over a limited period of time. It is assumed that new schools will have the resources necessary for the provision of quality equipment and instruments in ample quantity to serve the needs of the students desiring to participate in their school instrumental activities.

2. The fund-raising avenue made available by numerous commercial concerns to school bands and orchestras is a widely-used source of revenue for the purchase of instruments, uniforms, and equipment. Fund-raising activities should always be coordinated with the school administration so as to avoid undue pressure on the buying public at any one time. It must be emphasized that the board of education should not relegate its obligation toward financing the instrumental department to projects alone.

Band parent groups are of assistance, not only in the participation in fund-raising activities, but also in the development of a high degree of moral support of and interest in the instrumental music program. The value of a well-controlled group of this type is of inestimable importance to the program. Parent groups are sometimes able to provide equipment or instruments of greater value than the school board would normally be able to afford, e.g., a fine high fidelity record player, contrabassoon, and the like.

MUSICIANSHIP DEVELOPMENT IN THE SCHOOL MUSIC ORGANIZATION

Musicianship transforms notation and motor skill into a living experience through music performance. Musicianship is displayed in the artistry and insight of a student when he interprets music. Musicianship must be developed, if for nothing more than to meet the musical needs of the student, in terms of listening, performing, creating, or evaluating. It is, in a sense, a science which incorporates intelligence, knowledge, talent, and sensitivity, in the production of music. Musicianship further entails the understanding of a composition as to its purpose, form, structure and continuity. The devices which underline the structure of a composition are rhythm, melody, harmony, and counterpoint. Thus, when a student is aware of these factors, and of music as an art form, his intellectual curiosity is aroused, and he will proceed to realize the prime purpose of music—self expression.

Musicianship begins with the student's first experience in performing music. It gives added meaning to music, which should be

expressed in terms consonant with the student's age, background, and needs. Teaching techniques should be developed that make it possible for a student, regardless of age or experience, to gain immediate expressive satisfaction from his efforts. The student is studying music through an instrument, not studying an instrument through music. It is important to see that musicianship develops with, and as a part of, technical proficiency. Technical facts can be "discovered" by the student and codified by the teacher. Drill, then, will result only from the need for clarification. Training in the fundamentals of music and technical proficiency are then being used to develop the innate musical capabilities which are in every child, and this in turn allows him to express himself musically. Musicianship can be developed then as a part of, and in connection with, technique and drill material. This in turn should relate itself to the main objectives of music: self-expression, emotional release, and creative impulse. Musicianship should be incorporated throughout all training levels, and not as a single factor taught only at any certain age or ability level.

In the classroom certain factors that help the student to develop himself musically should be stressed. The material used in the classroom should be music that commands the student's interest and also expands his musical horizon. He should understand the form of the composition he is playing, the period from which the music comes, and, as a result of this, the style necessary to interpret the composition. He should further have experiences with music from all periods, and should realize from these the different harmonic concepts, form, style, and structure that exist in music from these different periods and composers. He should be made continually aware of the fundamental processes that develop his musicianship: Improvement of Tone, constant self-criticism of intonation, melodic line, phrasing, and dynamic interpretation and application. A student should be aware of, and understand his place in the musical organization. He should understand his individual part with relation to the music group as a whole, and therefore be able to impose a self-discipline to the interpretation and importance of the notes he is playing at any given time.

Musicianship training will thus enable a student to express himself and to enjoy and understand the beauty of his own performance. Through the effort of his own study he will be able to perceive, understand, and appreciate the performance of others. Music becomes a creative art when a student can express himself through music in terms of his own skills and abilities.

REHEARSAL PROCEDURES

Rehearsal techniques for beginning classes include a review of fundamental theory first. This may be followed by a demonstration

of instruments, emphasizing characteristic tonal concepts; the assembly and care of instruments; and good posture and position and other physical requirements.

Elements of good tone production should receive particular attention. For the wind instruments, proper embouchure techniques, holding positions, and other procedures are necessary. This includes buzzing techniques for brass instruments with the mouthpiece only; producing a sound on the head joint of the flute; producing a sound on the mouthpiece alone for single reeds; and producing a sound on the reed alone of double reed instruments. With string instruments, attention must be given to bowing, bow arm position, and related techniques. Percussionists must receive instruction as to the coordination of fingers, hands, wrists, and arm positions.

A thorough beginning method book should establish the basic fundamentals of score reading and ultimate performance of the score. Included are attention to pitch, accuracy and recognition, together with key relationships. Rhythmic concepts include a definite and thorough system of counting rhythmically. The development of rhythmic body response to pulse—foot-beat and breath impulse is important. Tone improvement and development will rely on the understanding of concepts of breath support and control for winds, and the development of stick control and tuning adjustments on percussion instruments.

A true musical performance will result from careful attention to dynamics, tempos, phrasing, nuances, melodic and harmonic relationships, and good intonation or playing in tune. Instruction in the importance of the conductor, his baton and its meaning, together with the intent behind the use of his hand, arm, and body movements is essential to good musicianship.

In order to build technical facility, proper warm-up procedures must be taught. This includes the development of a routine for home practice together with its regularity and seriousness of purpose. This must be the direct result of classroom routine. Mental and physical processes include the nature of repetition in practice or study; finger, hand, and arm exercises; the development of sight reading skills, including oral counting, interval singing, and the playing of an instrument; plus the development of incentives such as attention to improvement over past accomplishments and periodic individual auditions by the instructor for chair placement within the group.

An increasing awareness of the world of music will be the consequence of a study of the history of instruments; listening to music through attendance at live concert performances or by means of radio and television and by listening to fine recorded music; a growing interest in the lives and times of composers.

Rehearsal techniques for intermediate level instruction begins with an extension of warm-up routines, featuring unisonal long tones, unison scales, interval and arpeggio or chordal slur exercises, articulation exercises for winds and strings, and emphasis on how to tune and how to play in tune.

The development of tone quality requires the daily attention of the instructor as to the individual's tone production. A demonstration of both good and bad qualities is often an aid to the student when done by the instructor. Stick control and hand, wrist, and arm position are important for the percussionist in the development of good tone quality. An emphasis must be placed upon posture and breath relationships. Breath centering and vibrato techniques are studies by wind players while string instrumentalists now watch carefully bow arm development as well as the refinement of a vibrato. A regular embouchure check is made for wind instruments while string players must constantly be watched for hand and arm position.

Increasing score reading skills, using a thorough intermediate method compatible with the development of the class should receive much attention. Key consciousness must be further developed while much attention is also paid to rhythmic development. A counting method must be perfected and rhythmic accuracy, either with or without a foot-beat is important. Deeper insight into musical performance is a must. This comes about in part through listening to music, live or recorded, and by viewing one another's performances critically. It is essential that the ability to follow the conductor be developed. The student must learn the basic beat patterns and the class as a whole should learn to conduct these patterns. Emphasis should be placed on watching other conductors on film, television, and in actual concert performances.

Increasing technical facility will come about through careful practice procedures, which include the maintenance of a routine of daily practice together with a report which should be submitted periodically to the instructor. Manipulative skills will improve through slow and accurate initial practice with increasing speed and the maintenance of accuracy. Accuracy should never be sacrificed for speed! It is advisable to use a metronome from time to time as a check. Speed checks in the naming of notes may be used as a classroom procedure. Occasional sight reading checks should be made.

A continuation of incentives for work is necessary. Individuals must recognize the need to improve over past achievements and periodic auditions for chair placement may result in increased effort.

The use of supplementary materials may add to the interest of

the student. Included are graded etudes, scale and arpeggio studies with varied articulative requirements, solo materials, and ensemble materials, including duets, trios, quartets, and larger combinations in the proper grade.

Throughout the period of instruction, the students should increase their musical awareness by attention to newspaper and magazine articles about music and musicians, the development of a music bulletin board, class discussions of musical events and performances and perhaps the development of a notebook by each student on theory, form and history of music and composers.

Rehearsal techniques for advanced classes follow a similar outline at a more highly developed level. Warm-up procedures pay special attention to the playing of long tones with varied dynamics; slow scales for listening and tuning; slurring exercises for flexibility; articulative variations; chorale type music for balance and blend and intonation; attention to accurate tuning to a given pitch both as individuals and as a group; an occasional use of a mechanical device for specific tuning problems; and isolated chord study for tuning, balance, and blending.

The use of advanced technique materials will be necessary for improved technical facility. It should incorporate the study of major and minor scales with varied tempos, bowings, etc.; arpeggios and broken chord studies in varied tempos and bowings; rhythm studies varying from simple to complex; and exercises designed to extend playing ranges.

Increased skill in musical performances will result from the use of stimulating literature, representing music of the masters, transcriptions of fine music, contemporary music of recognized composers, music in various forms, always keeping in mind the fact that music assigned should be suitable to the performer's level of ability. Listening to music, live and recorded, will continue as performed by professional groups. The use of tape recording facilities for playback of student performances, both classroom and public, will be of inestimable value in the development of an increased awareness of the importance of good musicianship.

The instructor himself must pay attention to key lapses; rhythmic inaccuracies must be pointed out; faulty intonation must be corrected; there must be a delineation of correct musical phrasing; incorrect articulation or faulty bowing techniques must be eliminated; there must be insistence upon accurate interpretation of dynamics; guidance as to overall concepts of style is essential; specify responses to baton technique and direction must be exacted from the players; and constant attention to rehearsal posture and positions must be noted.

Competitive interests are heightened by regular auditions for chair and part placement; auditions of solos and ensembles for contest entry; the encouragement of a challenge system for those aspiring to improve faster than the average; the constant attention by the individual and the group to an improvement over past performances.

With the advanced groups, more opportunities for public performances are provided. There will be a regular schedule of concerts, including public performances by solos and ensembles.

As always, there must be an increasing focus of interest on the improvement of general music competence. Maintaining a notebook on theory, composers, musical forms, concerts, instruments, and performers may be an incentive for the students. Students should be guided and encouraged in their desires to compose, arrange, or edit. There should be regular discussions of music performed as to style, composer, points of interest concerning the background of the performances, etc. Finally, there should be periodic testing for grades of the contents and substance of materials presented in class.

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